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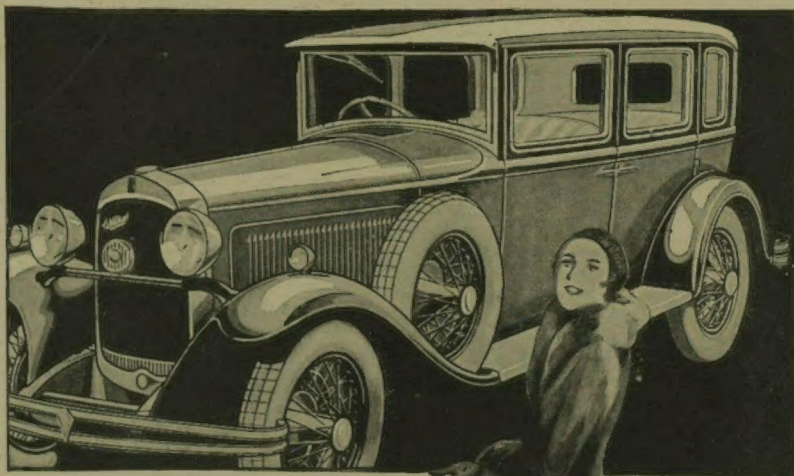
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THE ILLUSTRATED LONDON NEWS

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SATURDAY, FEBRUARY 28, 1931.

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A PEPYS RELIC RECALLING DRAKE'S "ARMADA" GAME OF BOWLS: KNELLER'S PORTRAIT OF JAMES II., WHO WOULD NOT STOP THE SITTING THOUGH TOLD THAT THE PRINCE OF ORANGE HAD LANDED.

This portrait of James II., painted by Sir Godfrey Kneller in 1688, is to be included in the important sale (to be held at Sotheby's on April 1) of the well-known collection of relics of Samuel Pepys which belonged to the late Mr. John Pepys Cockerell. The picture was presented to Pepys by the King. The story goes that while King James sat to Kneller for this portrait,

he received news that the Prince of Orange had landed, but refused to interrupt the artist's work, saying: "I have promised Mr. Pepys my picture and I will finish the sitting." This recalls the famous tale of Drake declining to stop his game of bowls, at Plymouth, on hearing that the Armada had been sighted. Other Pepys relics in the sale are illustrated on page 210.



By G. K. CHESTERTON.

I HAVE often done my best to consider, in various aspects, what is really the matter with Sight-Seeing. Or rather, I hope, I have done my best to consider what is the matter with me, when I find myself faintly fatigued by Sight-Seeing. For it is always wiser to consider not so much why a thing is not enjoyable, as why we ourselves do not enjoy it. In the case of Sight-Seeing, I have only got so far as to be quite certain that the fault is not in the Sights and is not in the Sight-Seers. This would seem to drive the speculative philosopher back upon the dreadful and shocking conclusion that the fault is entirely in me. But, before accepting so destructive a deduction, I think there are some further modifications to be made and some further distinctions to be drawn.

The mere fact that a mob is going to see a monument ought not in itself to depress any imaginative and sympathetic mind. On the contrary, such a mind ought to perceive that there is something of the same mystery or majesty in the mob as in the monument. It is a weakness to fail in feeling that a statue standing on a pedestal above a street, the statue of a hero, carved by an artist, for the honour and glory of a city, is, so far as it goes, a marvellous and impressive work of man. But it is far more of a weakness to fail in feeling that a hundred statues walking about the street, alive with the miracle of a mysterious vitality, are a marvellous and impressive work of God. In so far as that ultimate argument affects the matter, the sight-seer might almost as well travel to see the sight-seers as to see the sights. There are, of course, vulgar and repulsive sight-seers. There are, for that matter, vulgar and repulsive statues. But this cannot be a complete excuse for my own lamentable coldness; for I have felt it creeping over me in the presence of the most earnest and refined sight-seers, engaged in inspecting the most classical and correct statues. Indeed (if I must make the disgraceful confession in the interests of intellectual discovery), I will own that I have felt this mysterious wave of weariness pass over me rather more often when the elegant and distinguished Archdeacon was explaining the tombs to the Guild of Golden Thoughts than when an ordinary shouting showman was showing them to a jolly rabble of trippers with beer-bottles and concertinas. I am very much troubled with this unnatural insensibility of mind; and I have made many attempts, none of them quite successful, to trace my mental malady to its origin. But I am not sure that some hint of the truth may not be found in the first popular example that I gave—the example of a statue standing in a street.

Now, men have stuck up statues in streets as part of the general and ancient instinct of popular monumental art, which they exhibited in erecting pillars, building pyramids, making monoliths and obelisks, and such things, from the beginning of the world. And the conception may be broadly stated thus—that this sort of sight was meant for two different kinds of sight-seers. First, the monument was meant to be seen accidentally; it was actually set up purposely in order to be seen accidentally. In other words, a striking tower on a hill, an arresting statue on a pedestal, a remarkable relief over an archway, or any other piece of public art, was intended for the traveller, and even especially for the chance traveller. It was meant for the passer-by, perhaps in the hope that he would not merely pass by; perhaps in the hope that he would pause, and possibly even meditate. But he would be meditating not only on something

that he had never seen before, but on something that he had never expected to see. The statue would almost spring out upon him like a stage brigand. The archway would arrest him and almost bar his path like a barricade. He would suddenly see the high tower like a sort of signal; like a rocket suddenly sent up to convey a message, and almost a warning. This is the way in which many popular monuments have been seen; and this, some may agree with me in thinking, is pretty much the best way to see them. No man will ever forget the sights he really saw when he was not a sight-seer. Every man remembers



"A VOICE THAT IS STILL": THE LATE DAME NELLIE MELBA, THE FAMOUS AUSTRALIAN *PRIMA DONNA*—THE EMPIRE'S "QUEEN OF SONG."

Dame Nellie Melba, who was taken ill while returning home to Australia from England last November, died in Sydney on February 23. Her maiden name was Nellie Mitchell, and she was born near Melbourne, of a Scottish father and a mother of Spanish descent, in 1859. In 1882 she married Mr. Charles Nesbitt Armstrong, a son of the late Sir Andrew Armstrong, Bt. After studying in Paris under Mme. Mathilde Marchesi, she made her operatic debut in Brussels, on October 15, 1887, as Gilda in "Rigoletto." Her first appearance at Covent Garden took place in 1888, in "Lucia di Lammermoor," and her farewell performance, attended by the King and Queen, in 1924. After that she only sang in public once or twice more, for charity. For over thirty years she had reigned as the Empire's undisputed Queen of Song, and she has been described as "one of the glorious singers of all time." A gramophone record of her voice (along with one of Caruso's) rests beneath the Opera in Paris, not to be taken out for a hundred years.

the thing that struck him like the thunder-bolt of an instant, though it had stood there waiting for him as the memorial of an æon. But, whether or no this be the best way of treating popular memorials, it is not the only way, and certainly has not been the only popular way. Historic relics, as a whole, have been treated differently in history as a whole. But, in history as a whole, the other way of seeing such sights was not what we commonly call sight-seeing.

We might put the point this way: that the two ways of visiting the statue or the shrine were the way of the Traveller and the way of the Pilgrim. But the way of the Pilgrim almost always involved the way of the Pilgrimage. It was a ritual or ceremonial way; the way of a procession which had indeed come to see that shrine, but had not come to see anything else. The pilgrim does not feel, as the tourist does often quite naturally feel, that he has had his tour interrupted by something that does not happen to interest him. The pilgrimage must interest him, or he would never have been a pilgrim. He

knows exactly what he wanted to do; and, what is perhaps even more valuable, he knows for certain when he has done it. He cannot be dragged on from one thing to another; from one thing that interests him mildly to another thing that bores him stiff. He has undertaken a certain expedition with a certain logical end; an end both in the sense of a purpose and in the sense of a termination. For a certain mystical reason of his own he wanted to visit a certain monument or shrine; and, now he has visited it, he is free to visit the nearest public-house or any other place he pleases.

But all this is altered, because we have passed from the age of monuments to the age of museums. We have been afflicted with the modern idea of collecting all sorts of totally different things, with totally different types of interest, including a good many of no apparent interest at all, and stuffing them all into one building, that the stranger may stray among a hundred distracting monuments or the pilgrim be lost among a hundred hostile shrines. When the traveller saw the statue of the hero, he did not see written on the pedestal: "This way to the Collection of Tropical Fungi," in which he possibly felt no interest at all. When the pilgrim found his way to the shrine, he did not find that the priest was eagerly waving him on to a glass case filled with the specimens of the local earth-worms. Fungi and earth-worms may be, and indeed are, exceedingly interesting things in themselves; but they are not things which men seek in the same mood which sends them to look at the statues of heroes or the shrines of saints. With the establishment of that entirely modern thing, the Museum, we have a new conception, which, like so many modern conceptions, is based on a blunder in psychology and a blindness to the true interests of culture. The Museum is not meant either for the wanderer to see by accident or for the pilgrim to see with awe. It is meant for the mere slave of a routine of self-education to stuff himself with every sort of incongruous intellectual food in one indigestible meal. It is meant for the mere Sight-Seer, the man who must see all the sights.

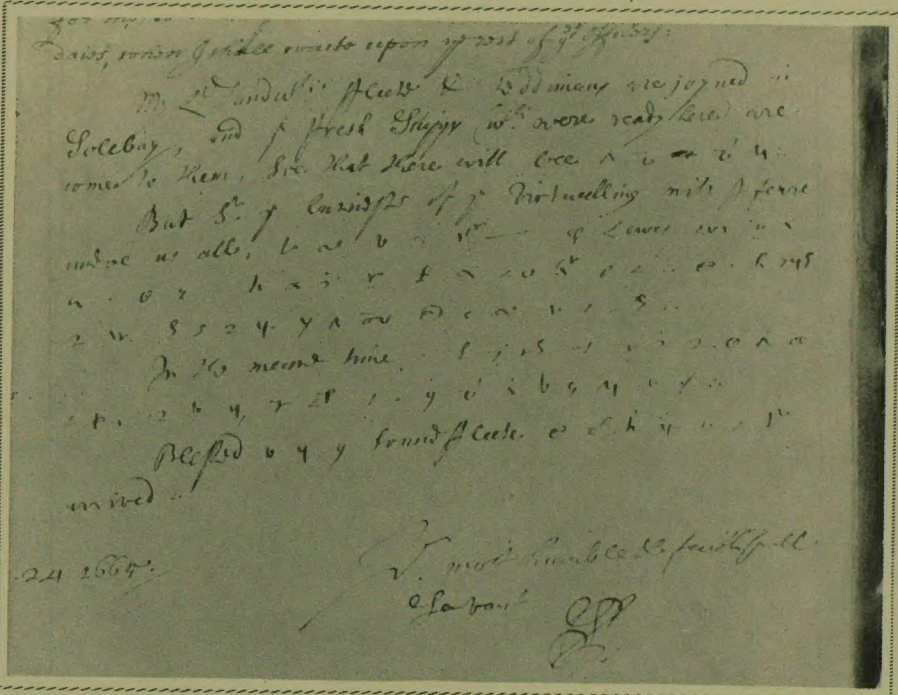
Of course, I am only speaking of this kind of sight as it affects this kind of sight-seer. I do not deny that museums and galleries and other collections serve a more serious purpose for specialists who can select special things. But the modern popular practice of which I complain is bad, not because it is popular, but because it is modern. It was not made by any of the ancestral instincts of mankind; either the instinct that erected the crucifix by the wayside, to arrest the wayfarer, or the instinct that erected the crucifix in the cathedral to be the goal of the worshipper. It is not a product of popular imagination, but of what is called popular education; the cold and compulsory culture which is not, and never will be, popular.

FAMOUS "PEPYSIANA" TO CHANGE HANDS: RELICS OF THE GREAT DIARIST.

PHOTOGRAPHS BY COURTESY OF MESSRS. SOTHEY AND CO.



1. A HISTORICAL PICTURE DURING THE PAINTING OF WHICH THE HEAD OF JAMES II. WAS SUBSTITUTED FOR THAT OF CHARLES II., ON THE LATTER'S DEATH, WHILE IT WAS UNFINISHED: "JAMES II. RECEIVING THE MATHEMATICAL PUPILS OF THE SCHOOL OF CHRIST'S HOSPITAL"—A WATERCOLOUR (93½ IN. BY 17½ IN.) BY ANTONIO VERRIO, IN THE PEPYS COCKERELL COLLECTION. (INSET IN FRAME, A COPY OF THE MEDAL PRESENTED TO PEPYS BY CHARLES II.)



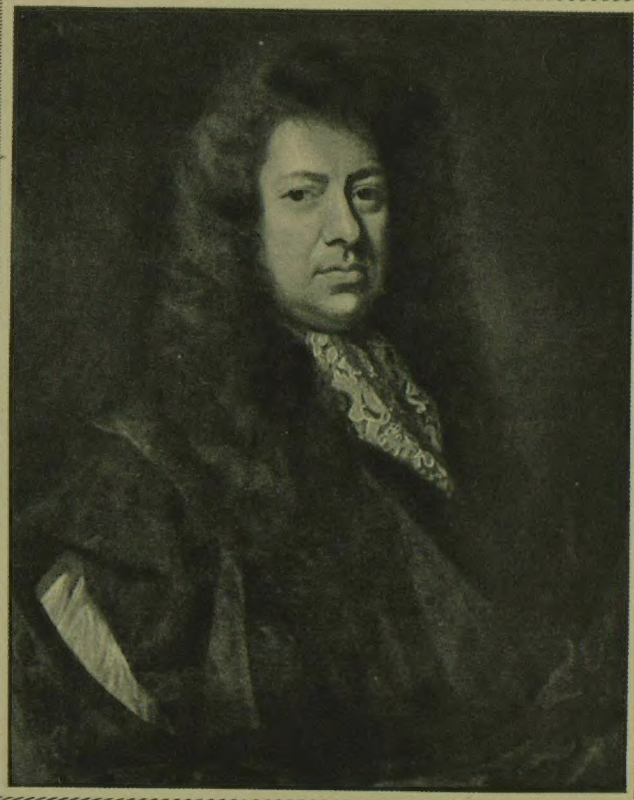
2. HOW PEPYS COMBINED SHORTHAND WITH LONGHAND IN OFFICIAL CORRESPONDENCE KEPT SECRET FROM HIS SECRETARIES: A COPY OF AN UNPUBLISHED LETTER FROM HIM TO SIR GEORGE CARTERET, TREASURER OF THE NAVY.



4. A GIFT TO SAMUEL PEPYS FROM JAMES II.: THE KING'S GAMING TABLE, MADE BOTH FOR CHESS AND BACKGAMMON, WITH CHESSMEN IN WHITE AND GREEN-TINTED IVORY, AND DRAUGHTSMEN IN WHITE AND BLUE-TINTED IVORY.




3. SAID TO HAVE BEEN GIVEN TO SAMUEL PEPYS BY CHARLES II.: THE PEPYS PORRINGER—A FINE TWO-HANDLED COVERED CUP OF SILVER GILT (LONDON, 1671), ENGRAVED WITH THE ARMS OF PEPYS.




5. THE IMMORTAL DIARIST HIMSELF: A PORTRAIT OF SAMUEL PEPYS BY SIR GODFREY KNELLER, INCLUDED IN THE FORTH-COMING SALE.

Relics of Samuel Pepys of unusual interest and importance—a well-known collection that belonged to the late Mr. John Pepys Cockerell—will be offered for sale at Sotheby's on April 1, immediately after the disposal of the Paston Letters on the same day. We illustrate above some of the most notable items of the Pepysiana, with notes on the first three from the sale catalogue: "(1) Drawing for the finished picture at Christ's Hospital. The picture was ordered from Verrio during the lifetime of Charles II. in 1684, but the portrait of the King on the throne in the picture is certainly that of James II., and there is a tradition that, Charles dying whilst the picture was yet unfinished, the artist obliterated the head of the deceased King, and substituted that of his successor. This tradition is borne out by the Minute of the Court of Christ's Hospital of February 24, 1685. (2) An item in official correspondence of Samuel Pepys, consisting of three letter-books bound together containing copies of about 940 letters and documents, 1662-1679. The great majority of the letters concern affairs of the Navy or are addressed to persons with whom Pepys had official relations. One of his colleagues in the Navy Office was the Treasurer, Sir George Carteret. Three-quarters of the contents of this volume are unpublished, including the whole of the matter

written in shorthand. This comprises 36 letters, besides 11 others partly written in long-hand (see illustration). Pepys' practice in the use of shorthand interspersed with longhand is clearly established by the last entry in the Diary: '(1) resolve from this time forward to have it kept by my people in longhand, and must therefore be contented to set down no more than is fit for them and all the world to know; or, if there be anything, which cannot be much now that my amours to Deb are past. . . . I must endeavour to add here and there a note in shorthand with my own hand.' These shorthand letters, then, are those which Pepys considered unfit for the eye even of his confidential secretaries.—(3) It is a strong family tradition that the 'fair state dish and cup' now for sale were presents from Charles II. This gift would have taken place in or after 1678, which would account for no mention of it in the Diary, discontinued in 1669."



THE WORLD OF SCIENCE.



"TERRITORY."

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

WITH the advent of spring, a great change takes place in regard to the bird life of the countryside. And this is true whether we begin our survey with the frowning cliffs of the sea-board or the sheltered spinneys inland. Birds like the field-fare and the redwing, which came to us in the autumn, take their departure; the flocks of finches disperse; and one by one our summer migrants—the warblers, flycatchers and swallows, the cuckoo and

of a pair of ravens which, from time immemorial, had reared their young on a certain crag. "If," said he, "your efforts at protection were any good, there ought by now to be dozens of pairs breeding in that area." He had failed to realise that birds like ravens and peregrines require a whole countryside to hunt in if they are to rear young, for their food supply is relatively limited.

We see this fact reflected in the behaviour of birds which nest in colonies. Here, the only "territory" required is a site big enough to contain the nest, for the food supply is unlimited. Guillemots, cormorants, gannets, and penguins, for example, may form colonies amounting to as many as, or more than, a million pairs. The osprey, on Gardiner Island, forms large colonies: this is possible because it is a fish-eater. The red-footed falcon, again, will breed in colonies; five or six nests will be found in the same tree. But this bird is almost exclusively an insectivore, feeding on dragon-flies, large moths, beetles, grasshoppers, and other insects. It will, however, supplement this diet by field-mice, shrews, and lizards.

With some species, though the "territory" required amounts to no more than a few square inches, the fighting for that area is fierce. For the area available for the colony must be considered as strictly limited; as, for example, in the case of the guillemot, which can only breed on rocky coasts where there are cliff-ledges or stacks of rock: for these birds will never, as do the puffins and shearwater, go "inland" to burrows immediately behind the cliff-face. Is it lack of suitable "territory" that restricts the distribution and numbers of the black guillemot? The chough is another species of which the same question may be asked; though their numbers have been sadly decreased during the last few years by the raids of egg-collectors.

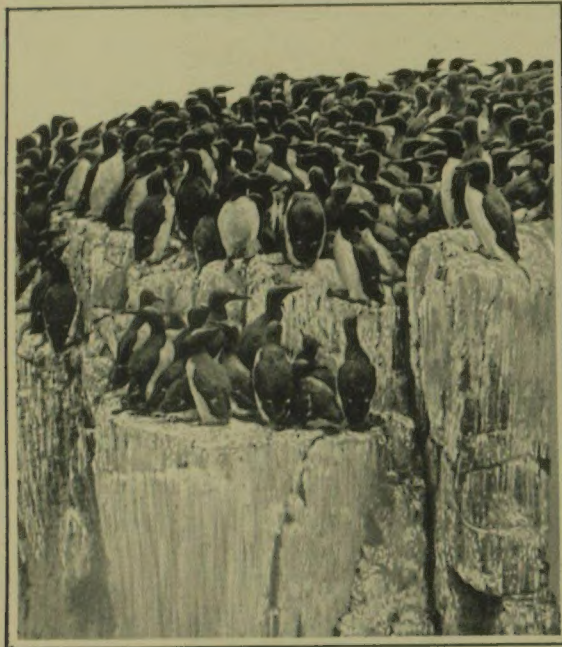
This relationship between the size of the "territory" and the food-supply is well illustrated in the case of the short-eared owl. This bird breeds in Scotland, though sparingly distributed. But in the great vole-plague in 1891-92 in the South of Scotland, it is estimated that at least 400 pairs were breeding there. Further, the clutches of eggs were larger than normally, and two broods were hatched during the season. Swifts and the swallow tribe breed in colonies; but these birds, being entirely insectivorous, find an abundance of food everywhere, hence there is no need for the annexation of "territory." Seed-eating birds breed in colonies only when the acreage is of vast extent; as, for example, with the African sociable weaver bird, which constructs enormous dome-shaped structures, containing several cart-loads of material, and the separate nests forming this nursery open on the under-surface.

It is to be noted that the more intensive forms of territorial rights are to be found among species where the food supply is relatively limited, or has to be laboriously hunted for. The colony-breeders can scarcely be said to compete with one another. Their food supply is inexhaustible. But it is to be noted that the colony-

breeders are not prolific. Many species lay but a single egg; the majority do not exceed three in a clutch. A controlling factor, probably, is the distance which has to be traversed between the nest and the feeding-ground.

Birds which have become adjusted to the conditions imposed by great forests—toucans, touracous, horn-bills, for example—are less numerous than those whose food supply is assured over immense areas, as in the case of insectivorous birds, such as the swallow tribe, which have a world-wide range. They are less numerous because the surplus population must inevitably die of starvation, whether within the forest or outside: within because the food will have become insufficient; without because no means of subsistence is to be found there. These facts are worth bearing in mind. But what explanation can we find for the extremely restricted breeding-range among our native birds, such as the Kentish plover or the Dartford warbler?

Some of those who have read thus far may have remarked that this "fighting for territory" must, after all, be somewhat unusual; since, after long years' residence in the country, they have never seen it taking place. That may, indeed, be the case; but those who would verify this account must rise with the lark—a little before, in



"STANDING ROOM ONLY" 1 GUILLEMOTS ON A THICKLY POPULATED "STACK" OF ROCK.

Though thus crowded, guillemots are well able to bring up their families, since all they need by way of a nursery is a space large enough to lodge the egg upon, and to permit of incubation.

the wryneck, and finally, the swifts, return to us. This departure of our winter guests and the arrival of our home-bred birds, is inspired by a common emotion—which it is the purpose of this essay to survey. It marks, in short, the first stage in the reawakening of the reproductive instincts; though that fact is not directly apparent, save to those who know the train of events which now follow in orderly sequence.

In the fulfilment of these activities, it must be borne in mind, we must rule out intelligent anticipation. They are performed instinctively, and not by the direction of experience. This much seems evident from the fact that the behaviour of young birds, mating for the first time, differs in no wise from that of their parents, who may have reared broods for several years in succession. But to this point I must return. Though the implementation of the sex emotions could be witnessed in any of the birds of our countryside, the initial stages, which alone can be discussed on this occasion, are more clearly defined in the case of our summer migrants; since the earlier ebullitions of the awakening sex-hunger in our resident species are apparent only to the expert observer. In the case of the migrants, they are passed through before their arrival among us.

It is a matter of no small importance to notice that with these migrants the males are the first to arrive, preceding the females by several days. Each proceeds to the nesting-place of last year. But if this has undergone any material change effecting its requirements, a search is made for a suitable spot in the vicinity. Two important factors govern this choice of a nesting-place—the suitability of the site for a nursery, and the matter of the food supply in relation to the requirements of the young. The assurance of these two essentials is secured by the arrival of the males in advance of the females, thereby enabling them to annex, and hold against all rivals, the necessary "territory." The females, arriving later, in like manner proceed to the haunts of the previous summer, and are guided to the sub-consciously expectant males by their song, for they sing persistently as soon as they have taken possession of their "estate." Late arrivals seeking eligible nesting-sites may dispute this possession, but they will have, now, to withstand the onslaughts of both the prospective parents.

What is true in this regard, say, of our warblers, is true also in broad outlines of all other species. Nevertheless, this all-important phase in the reproductive cycle of events is by no means generally realised. I was once talking to one who regarded himself as something of an authority on country life; and he assured me that the efforts of the "bird protectionists" were obviously unavailing; and, by way of proof, cited a case known to him



THE PEREGRINE-FALCON: A BIRD WHICH WILL PERMIT ONLY ONE NURSERY TO BE ESTABLISHED IN A VERY WIDE TERRITORY, BECAUSE IT NEEDS AN EXTENSIVE HUNTING-GROUND IN ORDER TO SUPPORT ITS FAMILY.



THE GRIM STRUGGLE FOR NESTING-SITES IN BIRD COMMUNITIES: RAZOR-BILLS FIGHTING FOR "TERRITORY."

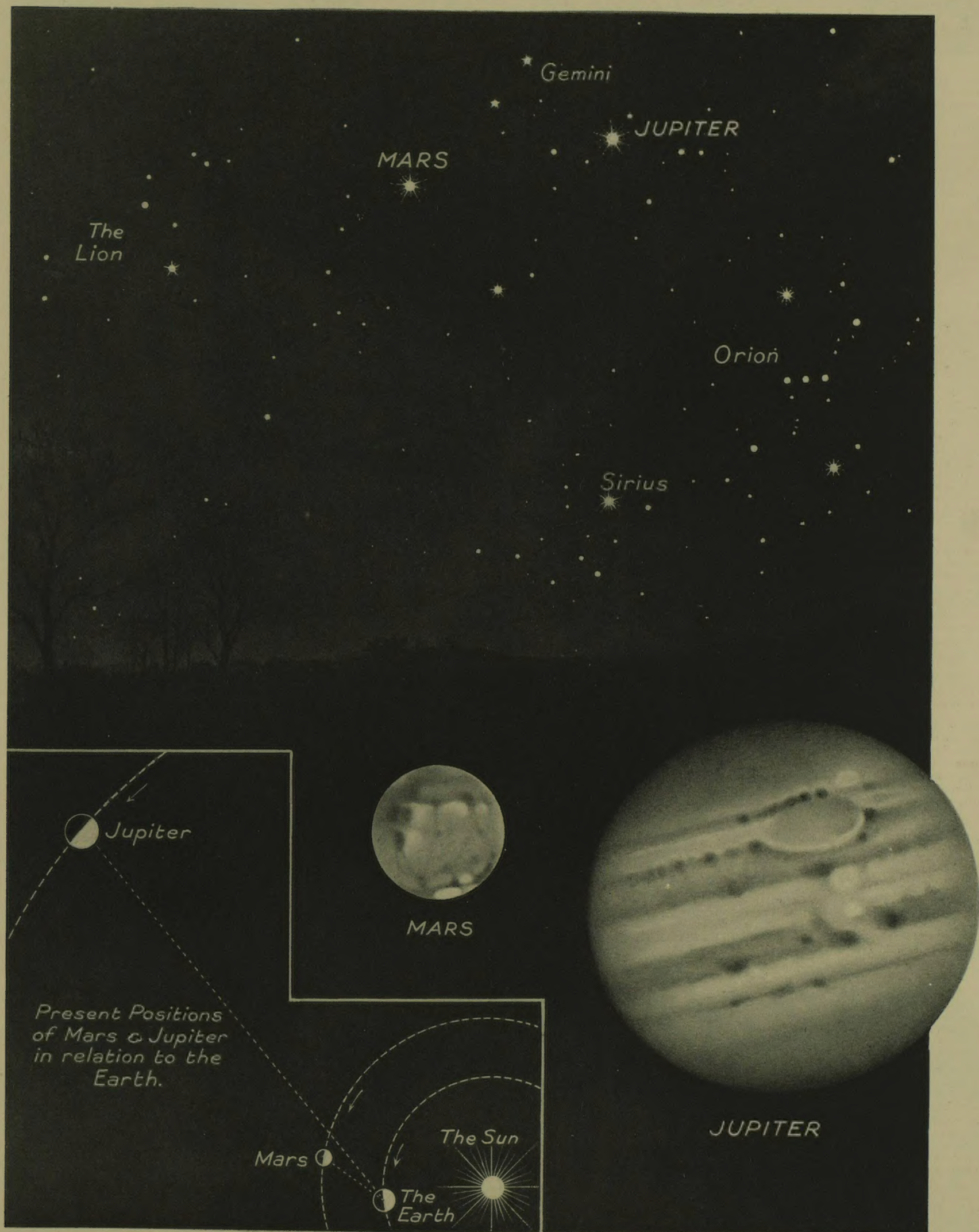
There is fierce competition for nesting-sites among both the razor-bills and the guillemots; for the areas around our coasts which provide the necessary cliffs and rock-ledges are limited, and there are hordes of home-seekers. (After Howard.)

fact. By breakfast time the performance is over for the day. These battles can be witnessed only by keeping an intensive watch on one bird, day after day, till the arrival of the females, and then for many days, till the nest-building begins. Only a very few will resort to these heroic measures. This "fighting for territory" was first clearly and forcefully established by the long and patient investigations, extending over many years, of my friend Mr. H. Eliot Howard, who set forth his earliest results in his wonderful book on the "British Warblers"; and later, and more elaborately, in his "Territory and Bird Life"; while his final results have been set forth in his "Introduction to the Study of Bird Behaviour."

I cannot review his conclusions at length. But he has shown that here, indeed, we can see Natural Selection at work. For males whose reproductive functions lag will, if they produce offspring at all, produce them too late to be successfully reared; or, again, if their "behaviour" at the start fails to follow the right lines, no family will be reared. And what is true of the males is true also of the females. He shows very conclusively that there is no consciousness of, or intelligent anticipation of, the orderly train of events beginning with the seizing of the "territory" and ending with the rearing of the young. Each phase in the sequence brings the necessary reactions of the next into being. Faulty performance in any one of these sequences brings disaster. If these faults recur in any further repetition of these reproductive activities, no offspring are reared by that pair. Thereby the line of descent of one or both of the parents is eliminated.

MARS AND JUPITER IN ALL THEIR SPLENDOUR IN FEBRUARY.

DRAWINGS AND DESCRIPTION BY M. LUCIEN RUDAUX. (COPYRIGHTED.)



THE CONJUNCTION OF MARS AND JUPITER VISIBLE IN FEBRUARY: THE PLANETS, WITH THEIR NEIGHBOURS IN THE SKY (ABOVE); A DIAGRAM SHOWING HOW THE EFFECT OF A CONJUNCTION OF THE PLANETS—ACTUALLY MILLIONS OF MILES APART—IS PRODUCED ON THE EARTH (BELOW, LEFT); AND THE PLANETS AS THEY APPEAR—THEIR NORTH POLES DOWNWARDS (RIGHT).

"The planets Mars and Jupiter," writes M. Lucien Rudaux (the well-known French astronomer, whose work has frequently been reproduced in our pages), "are shining at the moment amid the magnificent constellations normally visible at this time of year—that is, they are to be seen in a southerly direction, in the positions illustrated here. Jupiter's brilliance eclipses all the stars in his neighbourhood; while Mars can also be seen shining brightly, with an orange glow like that of a hot coal. The apparent diameters of the two planets are depicted as they would appear when viewed through a small telescope. Their proportional sizes are the result of their widely different distances from the Earth: Mars seems relatively large, lying as

he does at a comparatively small distance (119 million kilometres); while Jupiter is 602 million kilometres away from us. Actually Jupiter's globe is twenty-one times as big as that of Mars. At the moment Mars has reached the place in his orbit which corresponds to springtime on his northern hemisphere, and will be at Summer Solstice on May 21. In this position he turns his North Pole to the Earth" (in the illustrations the North is seen below, as in a telescope), "so that the Polar snow-cap is clearly visible, shrinking steadily as summer draws on there. Jupiter's huge disc is even more easily observable, at times, surrounded with satellites. The astronomer may note further changes on the surface of the curious world it constitutes."

BOOKS OF THE DAY.

AMONG "noble knights" of the air brought out by the chances of war no name outshines that of "Commander" Samson (as he was then known), who survived a thousand perils (in all his long experience of flying, he never had a serious crash) to die suddenly, a few weeks ago, from a heart attack. His death at the early age of 47 has removed one of the most romantic figures of our time in the world of action, for he embodied in himself the pure spirit of adventure. To the reminiscent side of war literature he made a characteristic contribution with his "Fights and Flights" (reviewed here a few months back). He wrote as he lived, briskly, candidly, and humorously, as a man devoted to his friends, and no great respecter of persons. He was reputed to be somewhat impatient of discipline, ever straining at the leash of routine, and this quality of independence, while it made for a certain liveliness wherever he went, did not help him on the path of promotion.

All these phases of his personality are manifest again in "A FLIGHT FROM CAIRO TO CAPE TOWN AND BACK." By Air-Commodore Charles Rumney Samson, C.M.G., D.S.O., A.F.C., R.A.F. With 28 Illustrations and a Map of the Route (Benn; 15s.). This delightful book, which presents a conspectus of a vast continent such as is only possible by air travel, forms at once a guide to the Imperial Airways route, of great value to other fliers, and also a genial picture of social life at the places where he landed. Thrills are not lacking, as when he floundered through a sand-laden fog in Central Africa, or crossed mountains with only a few feet to spare. He had an observant eye, too, for historic scenes, such as the monuments of ancient Egypt; for animal life, represented by his photograph of a herd of elephants from the air; and for the grander aspects of African landscape. Of the Victoria Falls, he writes: "I suppose some day the engineer will harness a fraction of this vast energy and provide most of Africa with power. I hope he won't, as the sight of large engine-houses would spoil the wildness of the spot." This aversion from the works of the engineer—rather curious in a man whose career was made possible by mechanical industry—is expressed with almost Ruskinian fervour in other passages. Thus—"No truer saying was ever written than 'Where only man is vile.' What a pity it is that so much of Africa is spoilt, and the wilds made quite tame-looking, by the railway and mines. . . . I count myself one of those who feel that they were born too late, and whose desire was to see the country before civilisation had smudged it with dirty finger-marks. We have spoilt our own countryside; now we must needs make a mess of Africa."

Now that he is gone, the touch of sentiment in his closing chapter strikes a poignant note. Describing his arrival at Heliopolis at the end of the great flight, he says: "There were many high officials, and, of course, all my friends; but I am glad to say I hurried through the crowd and shook Sergeant Evans by the hand, thanking him for the way he had looked after my aeroplane and engine. Before I went to the Mess, I made the excuse I wanted to get something out of my aeroplane, and climbed into the cockpit. I did this, however, to be able to say good-bye to the old dear, and I really felt dreadfully sorry to part with her. I get very attached to aeroplanes, and I think that they aren't so inanimate as we are told they are."

Is similar affection ever inspired by a submarine? Certainly a Samson of the air would find many a kindred spirit among the undersea men such as we meet in a book absolutely palpitating with dare-devil adventure—"BY GUESS AND BY GOD." The Story of the British Submarines in the War. By William Guy Carr. With Preface by Admiral S. S. Hall. Illustrated from Photographs (Hutchinson; 10s. 6d.). The striking title needs no elucidation for those in "The Trade"—a nickname for the Submarine Service which, before the war, was "a term of opprobrium coined by the pukka navy to describe officers who looked more like plumbers' assistants while on duty." For the benefit of outsiders, however, the author explains: "A submarine in war-time, with all artificial aids to navigation removed, with no chance to take a sight for days on end, harassed by the enemy, with compasses often acting queerly, went 'by guess and by God.' Blind as bats, we guessed and prayed inwardly that we guessed right: the rest was in the hands of Providence." The phrase may apply equally well, perhaps, to the projected submarine attack on the North Pole.

Mr. Carr writes from experience as a submarine navigating officer in the war, and his book provides a British

counterpart to the German "Raiders of the Deep." Between the work of the U-boats and that of the British submarines some interesting comparisons are drawn. In contrast to the Germans, our submarines had a difficulty in finding anything to attack. "Considering the lack of targets," writes Mr. Carr, "their successes against the armed ships of the enemy seem to have been beyond comparison with what U-boats did. To achieve these successes we lost 61 submarines. One man out of every three in the Trade paid with his life. . . . Our losses were due to vastly different causes than those which sent to the bottom 284 enemy submarines. It will be seen that 25 of our boats were lost as the results of other than enemy action. . . . None of our boats surrendered. We, on the other hand, did capture some of the enemy submarines. When the war ended there were less than a dozen enemy submarines at sea. Many of their boats were tied up

The title being elliptical, it may be well to indicate who accepted the surrender. "The criminal army," we read, "is waging a national campaign—and winning! Chicago, the world's Fourth City, has fallen." (I should have preferred, by the way, to say "fourth largest" or "fourth in population"—whichever it be—for there are other classifications, wherein such "burgs" as Jerusalem, Athens, Rome, and Paris might conceivably take precedence.)

Mr. Sullivan has here set out to record—rather than explain, attack, or defend—the campaign of crime induced by Prohibition. "The results," he writes, "have been terrific beyond all measurement. Murder is a commonplace. In Chicago alone nearly 5000 homicides have occurred under Prohibition. . . . Chicago has surrendered to the gangster horde, but Chicago is only an incident in a national campaign of thuggery." The alleged root of the trouble is corruption. "The super-gangster's particular prey and speciality," we read, "are people with power of every kind. He assumes that everyone is dishonest." And again: "No gang punk is more amenable to discipline from a gang mogul than are the corrupt judges, police officials, or politicians. When they are in the graft they are gangsters." Some of the author's phraseology suggests that the time is ripe for an Anglo-American dictionary.

The cure for "national thuggery" is prescribed in the following words of a famous British police-officer: "The great safeguard of the public is in the character and quality of its police." This dictum occurs in "DETECTIVE DAYS." The Record of 42 Years' Service in the Criminal Investigation Department. By Frederick Porter Wensley. Formerly Chief Constable, C.I.D., New Scotland Yard. With Introduction by George Dillnot. Illustrated (Cassell; 12s. 6d.). This might appropriately be called (to use a new publishing term) a book of "fettering" interest. The fascination of detective fact, however—so admirably exemplified here—is not that of detective fiction. All these police reminiscences lack the dramatic element. If ever there arises a blend of Wensley and Conan Doyle, what thrillers we may get! I often wonder, in reading such tales as the Thorndyke saga of Austin Freeman, whether fiction is indebted to fact for its data, or how far the inventions of novelists have stimulated official practice. Modern police methods are admirably described in "SOME PERSONS UNKNOWN." Being an Account of Scientific Detection. By Henry T. F. Rhodes. Editor of "The Chemical Practitioner." With Preface by Dr. Edmond Locard. Illustrated (Murray; 6s.). The author mentions, in his chapter on forgery, that the scientific examination of documents has been chiefly developed in France and America. The chapter on "Verdicts from Dust" is particularly reminiscent of Dr. Thorndyke, and another, on finger-prints, recalls his pet theory that, although conclusive when genuine, finger-prints can be forged.

For the benefit of readers with a taste for criminology, I append here a little menu of assorted items, all of which, I think, will pleasantly tickle the palate:—"SEVEN MURDERERS." By Christmas

Humphreys. Illustrated (Heinemann, 12s. 6d.) offered as "an accurate account of interesting crimes untainted with sensationalism," and recommended in a foreword by Sir Archibald Bodkin; "DR. WATSON." With a Bibliography of Sherlock Holmes. By S. C. Roberts (Faber and Faber, 1s.); "LAW-BREAKERS." By Charles Kingston (Lane; 12s. 6d.); "THE PRINCE OF PICKPOCKETS." A Study of George Barrington, Who Left his Country for his Country's Good. By Richard S. Lambert. Illustrated (Faber and Faber; 12s. 6d.); "THE TRIAL OF CAPTAIN KIDD." Edited by Graham Brooks. Illustrated. A new volume in Notable British Trials (Hodge; 10s. 6d.); "WOMEN BLUEBEARDS." By Elliott O'Donnell. Illustrated (Stanley Paul; 18s.); and "THE UNDERWORLD OF PARIS." Secrets of the Sûreté. By Alfred Morain, C.B.E., Préfet de Police, Paris. Illustrated (Jarrolds; 18s.). This last book, with its French vivacity and frankness, provides an interesting parallel to that of Mr. Wensley, with some racial contrasts. There are many portraits of murderers, and occasional corpses. To end on a literary note, let me recall a *mot* quoted in Mr. Charles Kingston's chapter on Thomas Griffiths Wainwright, "Guardsman, artist, art critic, friend of Charles Lamb, dandy and *poseur*, forger and poisoner." Of this accomplished person, Oscar Wilde remarked: "The fact of a man being a poisoner is nothing against his prose." At the same time, I hope, a reviewer need not build up a criminal practice in applied toxicology. C. E. B.

To Our Readers and Photographers at Home and Abroad.

"THE ILLUSTRATED LONDON NEWS" has always been famed for its treatment of the various branches of Science. Its archaeological articles and illustrations are known throughout the world, and its pages dealing with Natural History and Ethnology are of equal value. These and other subjects are dealt with in our pages in a more extensive way than in any other illustrated weekly journal. We take this opportunity, therefore, of urging our readers to forward to us photographs of interest in these branches of Science.

Few people visiting the less-known parts of the world fail to equip themselves with cameras, and we wish to inform explorers and others who travel that we are glad to consider photographs which show curious customs of various nationalities, civilised and uncivilised, their sports, habits, and costumes; in fact, anything of a little-known or unusual character.

We are very pleased to receive also photographs dealing with Natural History in all its branches, especially those which are of a novel description. Our pages deal thoroughly with unfamiliar habits of birds, animals, fishes, and insects.

To Archaeologists we make a special appeal to send us the results of recent discoveries.

In addition, we are glad to consider photographs or rough sketches illustrating important events throughout the world; but such contributions should be forwarded by the quickest possible route, immediately after the events.

We welcome contributions and pay well for all material accepted for publication.

When illustrations are submitted, each subject sent should be accompanied by a suitable description.

Contributions should be addressed to: The Editor, *The Illustrated London News*, Inveresk House, 346, Strand, London, W.C.2.

for want of trained crews. We, on the other hand, had no shortage of volunteers."

From among so many thrilling episodes in this breath-taking story, including the submarine exploit at Zeebrugge, Commander Cromie's heroic death at Petrograd, and the bringing down of a Zeppelin in the Channel, it is difficult to select an example. Perhaps the outstanding feat, for sheer audacity, was that of Lieut.-Commander M. E. Nasmith (in the "E 11"), who blew up a ship in the harbour of Constantinople and calmly stayed up to photograph the result. "E 11" (we read) was the first enemy to intrude on the sacred precincts of the Golden Horn in the 500 years the Turks had held the city." It caused a panic. "All of Nasmith's adventures," continues Mr. Carr, who served under him, "had a flavour of their own. They were perfect. By that, I mean the picture was complete. Dumas would have added nothing, either of daring, courage, skill, or impudence, to perfect them as tales of high adventure."

It was an American poet, I believe, who wrote: "Ez fur war, I call it murder." If that be so, one may appropriately turn here to a book about an American city where murder seems to have developed into a sort of war—namely, "CHICAGO SURRENDERS." By Edward D. Sullivan. Author of "Look at Chicago" (Bles; 7s. 6d.).

NOTEWORTHY EVENTS AT HOME AND ABROAD: ROYAL AND OTHER OCCASIONS.



THE PRINCE OF WALES'S STRAW HAT AT PANAMA: (L. TO R.) THE PRINCE, GENERAL PRESTON BROWN, AND PRINCE GEORGE.



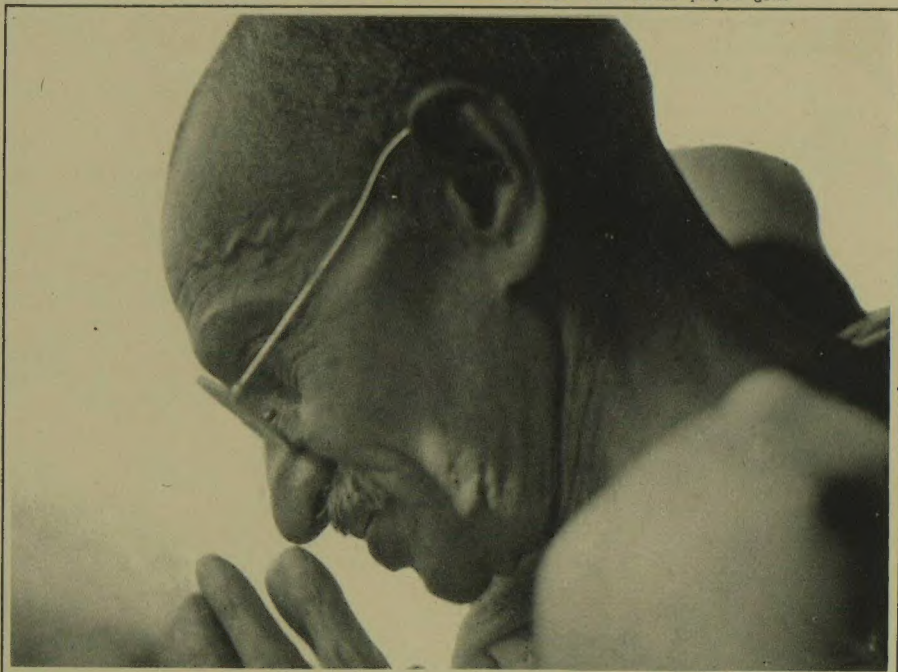
THE PRINCE OF WALES WEARING TWO HATS AS A PROTECTION FROM THE TROPICAL SUN: A GROUP, INCLUDING ALSO PRINCE GEORGE (RIGHT), ON A GOLF-COURSE IN PANAMA.

The Prince of Wales and Prince George, who have since visited Peru, Bolivia, and Chile during their South American tour, landed from the liner "Oropesa" at Colon in the early morning of February 6, and thence flew by aeroplane across the Isthmus to Panama. Among those who received them on their arrival at the aerodrome at Paitilla Field was Major-General Preston Brown, commanding the United States troops in the Canal Zone. In the afternoon the Princes played golf.



AN ALARMING VISIT FROM THE AIR: A FALLEN R.A.F. AEROPLANE EMBEDDED IN THE ROOF OF A GOLDERS GREEN HOUSE ON WHICH IT CRASHED.

On February 17 a two-seater Royal Air Force aeroplane, which on the previous day had made a forced landing on Hampstead Heath, was taken up again, and almost immediately crashed on the roof of Dr. James Neal's house in Heath Close, Golders Green. Fortunately the pilot, Flight-Lieut. F. J. Fogarty, was unhurt, nor did any of the residents suffer injury. He climbed out of the cockpit and through an open window.



THE RELEASED INDIAN LEADER WHO HAS RECENTLY HAD INTERVIEWS WITH THE VICEROY: MR. GANDHI ACKNOWLEDGING CHEERS OF HIS SUPPORTERS IN BOMBAY.

It was stated on February 22, in a message from New Delhi, that Mr. Gandhi was still preserving reticence about his recent conversations with the Viceroy, and that, according to then existing arrangements, he would pay another visit to Viceroy's House on February 23. Our photograph—taken, of course, some weeks ago—shows him with folded hands acknowledging the cheers of a crowd near his temporary residence in Laburnum Road, Bombay, after his release from prison.



AUSTRALIA'S FIRST "HOME-SELECTED" GOVERNOR-GENERAL SWORN-IN: SIR ISAAC ISAACS DRIVING THROUGH MELBOURNE.

Sir Isaac Isaacs, the new Governor-General of Australia, whose appointment, it will be recalled, caused much comment as marking a change of procedure, was sworn-in with customary ceremony on January 22, in the State Parliament at Melbourne. Accompanied by Lady Isaacs, he drove in procession from the State Government House to the Town Hall.



THE FIRST MEETING OF THE NEW SPANISH CABINET: THE PRIME MINISTER—CAPTAIN-GENERAL AZNAR (SEATED, SECOND FROM LEFT)—AND OTHER MINISTERS.

The new Spanish Cabinet held its first meeting in Madrid on February 19. Our photograph shows (from left to right), seated—Count Romanones (Minister for Foreign Affairs); Captain-General Aznar (Prime Minister); General Berenguer (Minister for War and ex-Premier); Marquess de Alhucemas (Justice); Vice-Admiral Rivera (Marine); and Señor Juan de la Cierva (Public Works); standing (left to right) Duke of Maura (Labour); Marquess de Hoyos (Interior); Señor Juan Ventosa (Finance); Count Bugallal (Economy); and Señor Gascon Marin (Education).

"ONE OF CANNING'S GREATEST GOD-CHILDREN."

BEING AN APPRECIATION OF
"A HISTORY OF THE ARGENTINE REPUBLIC": By F. A. KIRKPATRICK.*

(PUBLISHED BY THE CAMBRIDGE UNIVERSITY PRESS)

ENGLAND played a considerable part in the early development of the Argentine Republic; and it is a happy accident that Mr. Kirkpatrick's History should have been published on the eve of their Royal Highnesses' visit to that country. The book is dedicated to the Prince of Wales; it was written, first, to commemorate the centenary of the Republic's existence; secondly, to promote understanding and good feeling between the Argentine and ourselves. Mr. Kirkpatrick, who is familiar with the country and has already contributed to "The Cambridge Modern History" two chapters dealing with the Wars of Independence in Spanish America, is eminently fitted for his task.

Sebastian Cabot (Gaboto) was not the first to explore the estuary on which Buenos Aires now stands; Spaniards had been there before him. But he gave it its name, "El Río de la Plata," "The River of the Silver," a delusive title, for its shores are destitute of metals, although rich to-day in wealth of a less precarious kind. The silver which the natives had given him, and which he imagined to be indigenous to the country, came in fact from the "White King," the Inca monarch of Peru.

But "the reports of Gaboto, the sight of the Peruvian silver, the tale of Pizarro's recent discoveries, the hope of crossing the continent to those rich Western regions, and, in addition, the rivalry of the Portuguese, who were pushing southwards from Brazil, led to the greatest Spanish

well to the *conquistadores* of the Plate River, among whom mortality was probably higher: "Here I cannot forbear to commend the patient virtues of the Spaniards: we seldom or never find that any nation hath endured so many misadventures and miseries as the Spaniards have done in their Indian discoveries; yet, persisting in their enterprises with an invincible constancy, they have annexed to their Kingdom so many goodly provinces as bury the remembrance of all dangers past. Tempest and shipwrecks, famine, overthrows, mutinies, heat and cold, pestilence and all manner of diseases, both old and new, together with extreme poverty and want of all things needful, have been the enemies wherewith every one of their most noble discoverers at one time or another have encountered. . . . Surely they are worthily rewarded with those treasures and paradises which they enjoy; and well they deserve to hold them quietly, if they hinder not the like virtue in others, which will perhaps not be found."

Mr. Kirkpatrick calls the years between 1580 and 1776 a "period of incubation." The energy that had found an outlet in Conquest had spent itself. "The main feature of the Conquest was the foundation of cities, each with its Cabildo consisting of two alcaldes and six or more regidores, or town councillors; and the record of the two centuries from 1580 to 1776 is the history of cities which divided between them the whole of the intervening territory, the jurisdiction of every city extending to that of its nearest neighbour, however distant." Since the colonies yielded little or no revenue, they were neglected by the Spanish Government. The sovereignty of Spain was represented in Buenos Aires by a governor, generally a Spanish military officer, sometimes a Creole. His term of office lasted nominally eight years; he was judge, military commander, and ruler in one.

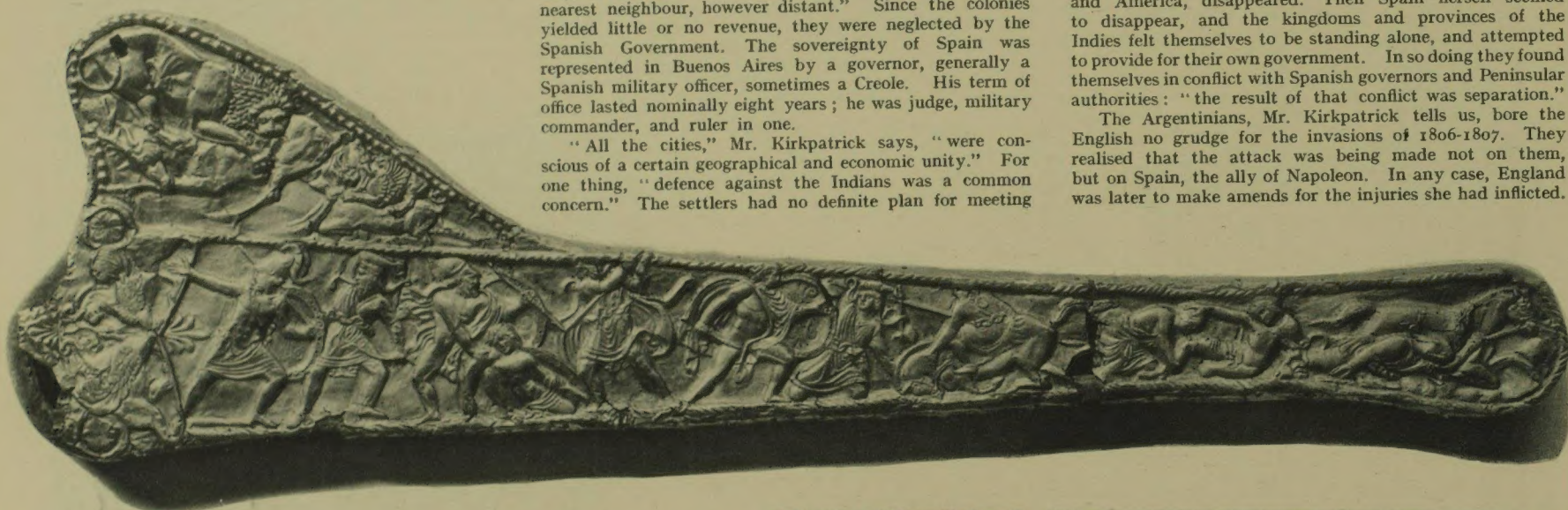
"All the cities," Mr. Kirkpatrick says, "were conscious of a certain geographical and economic unity." For one thing, "defence against the Indians was a common concern." The settlers had no definite plan for meeting

object was not to promote the independence of the Colonies, but to annex them for England. He undertook this enterprise without the authority of the British Government, though, after his initial success, he received official support. General Beresford "proclaimed British sovereignty, named himself Governor, required an oath of allegiance to George III. from all officials, and shipped more than a million pesos of royal treasure to England."

Had he proclaimed republican independence things would have gone better for him. As it was, he had the whole population against him. Montevideo was occupied by English troops, but General Whitelock's attempt to recapture Buenos Aires, "where every street was a path of death and every house a fortress," failed disastrously. Whitelock capitulated, and was afterwards dismissed the Service.

These events occupied the years 1806-1808. In 1810 the Viceroyalty came to an end, and the colonists set up a provisional government. But independence was not yet won. "It may be said without much exaggeration that the Revolution of America was worked out on both sides of the Atlantic. The fifteen years of struggle, revolt, and constitutional effort in America (1809-1824) were years of revolutions and constitutional effort in Spain. The movement in America was begun not by a deliberate revolt against Spain, but by an attempt to repair or replace the fallen monarchy of Spain. First, the monarchy, which was the only constitutional link between Spain and America, disappeared. Then Spain herself seemed to disappear, and the kingdoms and provinces of the Indies felt themselves to be standing alone, and attempted to provide for their own government. In so doing they found themselves in conflict with Spanish governors and Peninsular authorities: "the result of that conflict was separation."

The Argentinians, Mr. Kirkpatrick tells us, bore the English no grudge for the invasions of 1806-1807. They realised that the attack was being made not on them, but on Spain, the ally of Napoleon. In any case, England was later to make amends for the injuries she had inflicted.



GREEK SCULPTURE IN GOLD: EXQUISITE DECORATION ON A SCYTHIAN SWORD-SHEATH (END OF 5TH CENTURY B.C.) REPRESENTING A BATTLE OF GREEKS AND PERSIANS—THE ONLY KNOWN EXAMPLE OF ITS KIND OUTSIDE THE HERMITAGE MUSEUM IN LENINGRAD.

In the current "Bulletin" of the Metropolitan Museum of Art (New York), we read: "An acquisition of extraordinary importance is shown this month—the gold plate of a sword-sheath decorated over its entire surface with scenes in relief . . . the only example of the kind in existence outside of the Hermitage in Leningrad. The sheath belongs to a class of Greek antiquities found exclusively in southern Russia . . . the land of the Scythians. . . . It is 21 7/16 inches long, with side projection for fastening it to the belt. The sheath itself, presumably of leather, has disappeared. The relief (shows) a battle of Greeks and barbarians—the Greek with helmet, cuirass, greaves, chiton, and mantle; the barbarian with long sleeves and trousers, Oriental cap and shoes, and armed with bow, axe, short sword, or spear. On the side piece are represented a lion attacking a deer and a lion-headed griffin killing a doe. The battle scene is identical with that on the famous sword-sheath from the Chertomlyk tomb. The reliefs were evidently hammered over a die and the details chased afterwards. The chasing shows variations. We may interpret the barbarians as Persians, with whom the Scythians themselves fought during the invasion of Darius."

Photographs by Courtesy of the Metropolitan Museum of Art, New York.

expedition yet dispatched from Spain to the Indies." This expedition, which sailed in 1535 under the leadership of Pedro de Mendoza, founded the city of Buenos Aires. But the site was abandoned shortly afterwards, probably (as a contemporary historian explains) "because there was no service of Indians." "The Spanish settlers in America were not colonists but *conquistadores*, a dominant aristocracy whose settlements were supported by *encomiendas*; that is to say, by fiefs of Indian vassals or serfs granted to each *conquistador*. Where Indian labour was wanting, the newcomers starved." In 1580 Juan de Garay, a "soldier-citizen of Asunción," re-founded the city of Buenos Aires, laying out its streets "upon the chess-board pattern prescribed by authority throughout Spanish America." Since there was no slave labour to be had in the neighbourhood, the people of Buenos Aires were obliged to fend for themselves; they were colonists in the true sense of the word, and their city was a community of farmers.

In pride of antiquity, the new Buenos Aires must yield to the cities founded in the north-west by expeditions from Peru: indeed, its re-birth coincides with the conclusion of Spanish conquest in these regions. Sir Walter Raleigh, in his "History of the World," pays an eloquent tribute to the courage and perseverance of the Spanish conquerors. His eulogy was intended for the men who followed Pizarro into Peru, 80 per cent. of whom perished; it applies equally

the Indian menace. There were outbursts of aggression on both sides, succeeded by periods of truce. But the Jesuits, who arrived in 1586, went about systematically among the natives, and in 1609 "undertook under royal authority the pacification of the savage country on both banks of the Upper Paraná." They formed a commonwealth with a population of 141,000, which was administered by native officials under the control of the priests. But there was friction between the settlers and the Society of Jesus. In 1767-8 the Order was brutally expelled, and the district they had helped to govern "sank into depopulation and barbarism. Ruins of solid and richly adorned churches, overgrown by forest, attest the tragic past of a region which to-day is being opened out to European settlement."

Difficulties with the Portuguese led, in 1776, to the expedition of Ceballos. He arrived with 9000 men and a commission as Viceroy. "The modern history of Argentina opens in visible and picturesque fashion . . . with the setting-up of a Viceregal Court, centre of a cultured atmosphere, with the free ingress of all ships flying the Spanish flag . . . the rapid growth of population through the movement of trade and the arrival of the Europeans. Thus was accomplished the first act of Argentine emancipation, namely, release from economic dependence upon Peru."

The second stage of emancipation was an indirect result of British intervention. Sir Home Popham's



A PERSIAN WARRIOR OF THE 5TH CENTURY B.C.: DETAIL FROM THE SWORD-SHEATH PLATE SHOWN ABOVE.



TYPES OF COMBATANTS SUCH AS THOSE WHO FOUGHT AT MARATHON AND PLATÆA: A GREEK WARRIOR (LEFT) FIGHTING A PERSIAN—DETAIL FROM THE GOLD SWORD-SHEATH PLATE ILLUSTRATED ABOVE.

George Canning, who "called the New World into existence to redress the balance of the Old," was the "political godfather of South America." The Argentine Republic declared its independence many years before that independence was generally recognised. "The recognition of young States was then comparatively a novelty." Portugal recognised the Independence of the Argentine Republic in 1821; the United States followed suit in 1822; but neither country carried much weight: the United States was still an unimportant power. But in 1824 Canning negotiated a Commercial Treaty with the Argentine Republic, and early in 1825 "the intention of recognising the New World was proclaimed in the King's Speech at the opening of Parliament. . . . The storm of indignation this recognition provoked from the Spanish King, from the French Government, from the Emperors of Russia and Austria, was a measure of the services rendered by England to the New World."

Mr. Kirkpatrick traces the history of the Argentine down to the present day. It is a tangled story, and skill was needed to unravel it. Political stability was achieved but slowly. Distinguished and forceful personalities were not wanting. There was José de San Martín—"slow, persistent, resolute, austere, disinterested"—one of the Republic's ablest generals. There was Rivadavia, "for

* "A History of the Argentine Republic." By F. A. Kirkpatrick, M.A. With an Introduction by Harold Temperley, Litt.D., F.B.A. (Cambridge University Press; 15s. net.)

CHAMOIS AT SPEED: REMARKABLE SNAPSHOTS OF AN ELUSIVE QUARRY.



NOTORIOUSLY DIFFICULT OF APPROACH: A CHAMOIS MOTHER AND YOUNGSTER "ON THE RUN."



ILLUSTRATING THE NATURAL AGILITY OF THE CHAMOIS AND THE MOUNTAINOUS NATURE OF THE TERRITORY IT FREQUENTS, A COMBINATION WHICH MAKES IT A MUCH-SOUGHT "TROPHY": MOTHERS AND YOUNGSTERS BOUNDING OVER A GLACIER.

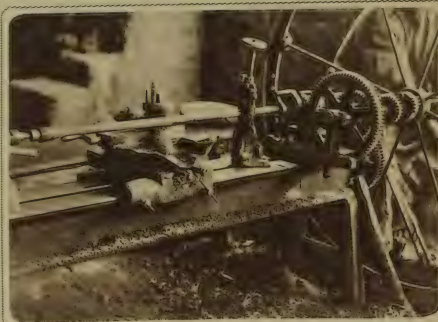
The photographs reproduced here furnish striking impressions of the agility and speed of the chamois and the mountainous terrain which this antelope inhabits. Hunting has reduced the chamois in numbers, despite the difficulties which have to be met by those who seek them as "trophies"; but they are still preserved in the Swiss National Park, on the Engadine. "Its chase," says Dr. Theodor Fischer, "except in a few favoured districts, makes strenuous demands on the hunter, who must be in perfect physical training, steady of head in high places, full of confidence and yet prepared for disappointment.

No man can call himself a chamois-hunter who is preoccupied with his own safety." The shooting season for chamois is extremely short, being only from September 10 to September 30, and then "there are so many rival chamois-hunters all thirsting for their prey that . . . the chamois are kept continually on the move, so that there is almost no possibility of stalking them in their usual feeding-grounds." In summer chamois go up to the snow line, the loftiness of their haunts being only exceeded by the ibex. In winter they descend to wooded regions.

THE MYSTERY OF THE TRIBES' ARMS: "SERVICE" RIFLES MADE OF "SCRAP" BY AFRIDIS OF THE NORTH-WEST FRONTIER.



1. MAKING "SERVICE" WEAPONS FOR TRIBAL USE: TURNING THE OUTSIDE OF A RIFLE-BARREL—A MILD STEEL ROD BOUGHT IN INDIA—ON A LATHE WHOSE BED IS CONSTRUCTED OF A SECTION OF RAILWAY-LINE.



4. A PRIMITIVE LATHE USED FOR TURNING BARRELS—WORKED BY A BOY ROTATING THE LARGE WHEEL (RIGHT), WHICH TURNS THE CHUCK BY A FIFTY-TO-ONE REDUCTION GEARING SYSTEM.



2. BORING A RIFLE-BARREL ON A LATHE—THE PRESSURE ON THE DRILL MAINTAINED BY A HEAVY STONE TIED TO THE CHUCK, A HEATH-ROBINSONIAN METHOD!



5. A SERIES OF LATHES IN THE WORKSHOP—HAND-DRIVEN MACHINES WHICH ARE USED FOR THE BORING OF THE RIFLE-BARRELS, AS SHOWN IN ILLUSTRATION NO. 2.



3. RIFLING THE BARREL: A TWISTED STEEL RIBBON ATTACHED TO A ROD, WHICH IS DRAWN THROUGH THE BARREL 300 TIMES BEFORE THE RIFLING IS ADJUDGED COMPLETE.



6. AT THE FORGE, WHERE A BREECH-BLOCK CAN BE MADE IN TEN MINUTES—THE FIRE FANNED BY AN ASSISTANT WHO USES TWO BELLOWES MADE OF GOATSKIN.

Concerning the exceptionally interesting photographs here reproduced, a correspondent in India sends us the following note: "One has often wondered where the tribesmen of the Frontier obtain their rifles, and dark thoughts of gun-running and illegal sales of arms appear when Service rifles are captured. At the beginning of the year one was afforded the opportunity of visiting the village of the Adam Khel, a tribe of Afridis living in the Kohat Pass, in the south-east corner of the Tirah, a salient of the North-West Frontier. The Malik of this tribe is the proprietor of a rifle-factory which he has made from his guest-house, consisting of a courtyard surrounded by a number of *mutti* (clay) huts and lean-to's of thatch. At first sight it seems impossible that the machinery he has installed is capable of doing the work it is designed for, but the finished copies of Short Lee-Enfield (Service) rifles and carbines can hardly be distinguished from their British originals. These two weapons of .303 calibre are sold at Rs. 50 and Rs. 40 respectively; are quite accurate up to 800 yards; and have a life of 200 rounds, when the barrels require renewal. The barrels are made from mild-steel rods a little over 1-inch diameter, purchased in India; breech-blocks,



7. THE FINISHED PARTS OF A NATIVE-MADE CARBINE READY FOR ASSEMBLY.



8. THE FINISHED ARTICLE: A CARBINE MADE IN THE ADAM KHEL FACTORY.



9. A FINISHED NATIVE-MADE "SERVICE" RIFLE: A REMARKABLE REPLICA.



11. THE MARKINGS ON AN AFRIDI-MADE "SERVICE" RIFLE—FOR COMPARISON WITH THOSE ON THE GENUINE WEAPON SEEN IN ILLUSTRATION NO. 12.



12. THE MARKINGS ON A GENUINE SERVICE RIFLE—FOR COMPARISON WITH THOSE ON THE NATIVE-MADE IMITATION SHOWN IN ILLUSTRATION NO. 11.



10. THE AFRIDI HAND-MADE RIFLES EXPOSED FOR SALE: SHOWING, IN THE CENTRE, A TRIBESMAN WITH HIS PURCHASE.



13. THE MARKINGS ON AN AFRIDI-MADE CARBINE—THE RESULT OF "MIS-READING": THE INSCRIPTION—"SUPERIOR QUALITY ENGLISH MANUFACTURE."

sights, loading handles, trigger-block are made from old railway-lines and ties, while magazines are made from sheet mild steel and brazed so well that the join is invisible from the outside. Examples of these components are shown in Fig. 7. The barrel is first turned outside on the lathe shown in Figs. 1 and 4, which is worked by a boy rotating the large wheel, which is geared to the chuck by hand-cut gears giving a ratio of 1:50. The tail-stock, head-stock, and saddle are only rough-forged from scrap steel, and have no finish. The quality of the forge-work can be appreciated when one sees, turned out by the blacksmith in ten minutes, a breech-block which has only to be finished with a few file-cuts to take off less than 1/32nd in. (Fig. 6). The barrel is drilled through on a similar lathe, and the pressure on the drill is maintained by a heavy stone tied to the chuck by a rope. This may be seen in Fig. 5. Fig. 3 shows the rifling apparatus. This consists of a twisted steel ribbon to which is attached a rod, into the open ends of which are sprung two blades. The proof-markings of Pass rifles (as they are commonly known) are shown in Figs. 11 and 13, and should be compared with the marks on a Service SLE.Mk.3. (Fig. 12)."

WHERE MEN WERE MASSACRED BY THEIR WIVES: NEW LIGHT ON MYSTERIOUS LEMNOS.

By Dr. DORO LEVI. (See Illustrations opposite and on the next three pages following.)

LEMNOS was celebrated in Greek mythology for the cruel murder of all its men by their own wives, and as the place where the Argonauts anchored for a rest during their expedition in search of the

which recall, in this poor Geometrical age, the taste for gold that prevailed in the Mycenaean civilisation. The decorative motives on the jewellery (illustrated opposite) seem to be derived from both Mycenaean and Geometrical designs.

The votive vases (opposite and on page 332) are most frequently in the form of small jugs, *amphorae*, or globular vessels with a small neck and two suspension handles. Groups of two or three of such small vases, united above by a tall handle so as to form a *kernos*, seem to have been designed for ritual use, while some other small vases are undoubtedly of a ritual character, since, curiously enough, their necks were not pierced (see page 332).

The pottery is either of a yellow clay decorated in brown, or of a grey and black ware, resembling the *bucchero* ware of Etruscan tombs. The decoration is reminiscent of sub-Mycenaean ornaments, such as spirals, dog-tooth forms, and so on, on the

preserved representing in relief a door. [Is it the door of a house or the gate of Hades?]

In the city of Hephaestea various buildings of various periods have been excavated; but of great importance is the Geometrical village situated on a low hill, with several groups of houses, through which runs a long paved road. The pottery (illustrated on page 332) found in this village corresponds exactly to the pottery found in the burials of the Geometrical necropolis, and both are obviously of the same date. The plan of the houses recalls the *Megaron* type of the second city at Troy—a vestibule and a long room. This is the type of building which, adopted for the Mycenaean palace, gave origin to the design of the Greek temple. It affords here another proof of the persistence of Mycenaean influence in architecture down to the sixth century B.C.

Some of the figured pot-sherds found in the Geometrical village also maintain the type of late figured Mycenaean pottery, with designs of warriors, flute-players, lyre-players, and men on horseback. Other sherds have either Geometrical designs in relief or figured ornaments, such as a man mounted on a horse with high stiff legs (shown on opposite page), similar to the favourite type in archaic Cretan sculpture; or again, two divinities riding on a chariot. The most striking discovery, however, consists of some sherds with inscriptions in a non-Greek language, with letters that seem to resemble the Lemnio-Phrygian alphabet (illustrated on page 332). Thus the famous stele from Kaminia ceases to be isolated, and appears to be no longer an imported Phrygian monument, as has been suggested, but a local product connected with the population that lived on the



THE SCENE OF THE DISCOVERIES HERE DESCRIBED: A VIEW FROM THE ACROPOLIS OF THE ANCIENT CITY OF HEPHAESTEIA, IN LEMNOS—AN ISLAND FAMOUS DURING THE WAR FOR THE BRITISH NAVAL BASE AT MUDROS BAY.

In the foreground are the slopes of the hill on which stood Hephaestea, one of the two chief cities of Lemnos in antiquity. Near the shore (in the above photograph) are excavations of some Roman buildings. High in the background is a small salt-water lake.

Golden Fleece. It was in Lemnos also that Philoctetes was abandoned by his fellow-warriors when they set out to besiege Troy. But more important allusions to the island occur in two passages in Herodotus and Thucydides, according to which Lemnos was inhabited by Pelasgians or *Tyrrhenians*, when Miltiades took possession of it on behalf of the Athenians. Would these *Tyrrhenians* be of the same race as the Etruscans of Italy? This suggestion was partly confirmed by the discovery (made by the French archaeologists G. Cousin and F. Durrbach, in 1885) of a funeral stele, walled-up in the ruins of a Byzantine church in the vicinity of the village of Kaminia, representing, in crude relief, the upper part of a warrior, and bearing an inscription in a language which, up to this day, is generally thought to be akin to the Etruscan language.

In spite of the immense interest taken in the discovery of the stele, however, no excavations were ever carried out in the island of Lemnos before the quite recent campaigns of the Italian School of Archaeology, conducted by Professor Della Seta. Excavations were begun on the site of the classical Hephaestea. This place and Myrina were the two principal cities of the island. An important *Tyrrhenio-Pelasgian* settlement was brought to light embracing the period from the ninth to the sixth century B.C. The large necropolis situated on the western coast of the island dates from two distinct periods: the "Geometrical," with cremation burials; and the period starting with the arrival of the Athenian conquerors, at the end of the sixth century B.C., and continuing down to Roman times, with inhumation tombs.

The most important discovery was the Geometrical necropolis, which yielded more than 300 burials consisting of big clay vessels of conical, bi-conical, or ovoidal shape, merely laid on the ground and covered either by a stone slab or a clay cup. Several groups of urns, separated from each other by clear spaces, probably indicate the sepulchral area belonging to different families or tribes. The ossuaries, probably vases for domestic use, are of a coarse black or red clay, frequently damaged and mended with lead bands. The funeral ornaments lay at the bottom of the ossuary, and have therefore been preserved even when the upper part of the vase was destroyed. Those deposited with the ashes of a man were iron knives and axes, instead of the Greek weapons, sword and spear, which are completely lacking. With the ashes of a woman were the usual ornaments—rings, ear-rings, and *fibulae*; but sometimes there was a complete set of jewellery, with bracelets, diadem, and necklace. Over 20 ossuaries yielded gold ornaments,

resembling the *bucchero* ware of Etruscan tombs. The decoration is reminiscent of sub-Mycenaean ornaments, such as spirals, dog-tooth forms, and so on, on the shoulder only, but Geometrical motives appear at times in combination with them. The discovery of a Mycenaean gem and of Proto-Corinthian vases, among which is a noteworthy piece with figured decoration representing the ambushing of Troilus by Achilles, date this necropolis to the period from the ninth to the sixth century B.C. This date is also confirmed by the presence of imported ornaments, such as necklaces and pendants of Phoenician-Cypriote origin, with Orientalised decorations in the form of small bees, and so on. Each tomb or group of burials was probably marked by a stele; and an isolated example has been



ARCHITECTURE OVER 2500 YEARS OLD ON THE SITE OF HEPHAESTEIA, IN LEMNOS: EXCAVATED REMAINS OF THE SANCTUARY IN THE "GEOMETRICAL VILLAGE."

island of Lemnos before the Greek conquest. The expedition has excavated an important sanctuary that seems to be divided into three large chambers. In the central one, apparently the actual shrine, the paved floor of sandstone is still well preserved; and many votive offerings were found, such as bronze fish-hooks, harpoon heads, a lamp in Parian marble, and various vases fixed in the ground for libation or sacrificial purposes. The chamber to the south has, in the centre, a small octagonal pointed column, and contained a rich deposit of figurines in terra-cotta and sherds of local pottery, together with scanty fragments of Ionic and black-figured Attic vases. The vases may originally have been filled with small seeds, which were found carbonised in large quantities among the sherds.

Particularly interesting are the terra-cotta figurines, of which the more important examples are illustrated and described (on pages 330 and 331 of this number), along with another very remarkable "find," consisting of a number of clay models of buildings, which appear to represent sacred fountains. No objects discovered in the Geometrical village are of later date than the end of the sixth century B.C.; when, apparently, both the sanctuary and the town of Hephaestea were destroyed by the Persians.



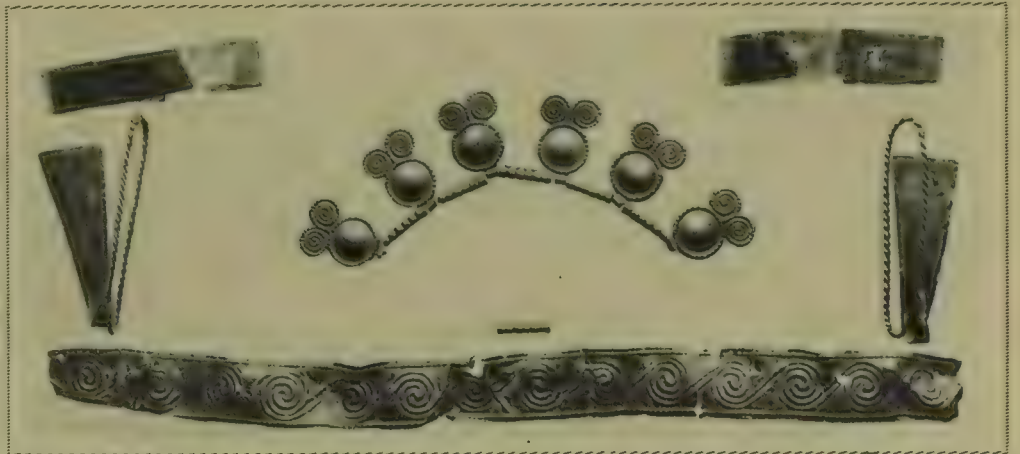
PART OF THE SITE OF HEPHAESTEIA BELONGING TO THE PERIOD FROM THE NINTH TO THE SIXTH CENTURIES B.C.: A GENERAL VIEW OF THE EXCAVATIONS CARRIED OUT IN THE "GEOMETRICAL VILLAGE" BY THE ITALIAN ARCHÆOLOGICAL EXPEDITION TO LEMNOS.

LIFE IN LEMNOS 2500 YEARS AGO: DECORATIVE ARTS; CREMATION BURIALS.

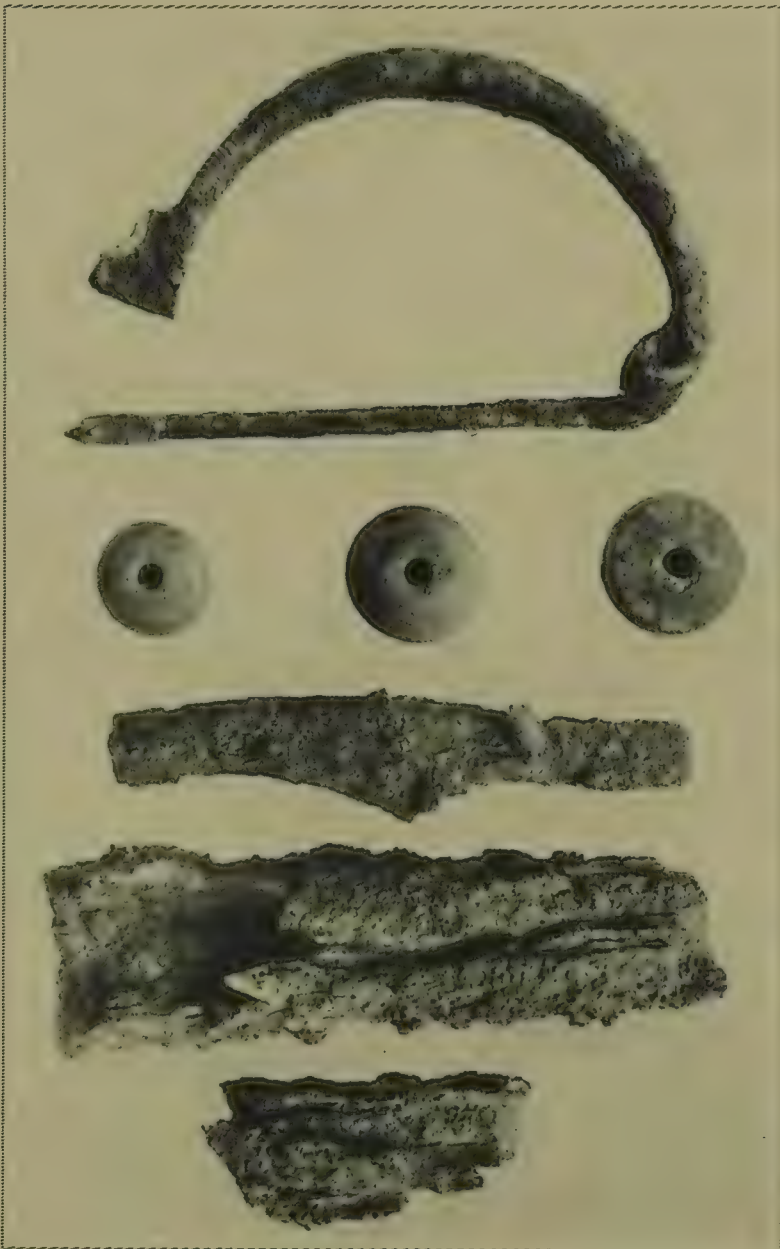
PHOTOGRAPHS SUPPLIED BY DR. DORO LEVI. (SEE HIS ARTICLE OPPOSITE.)



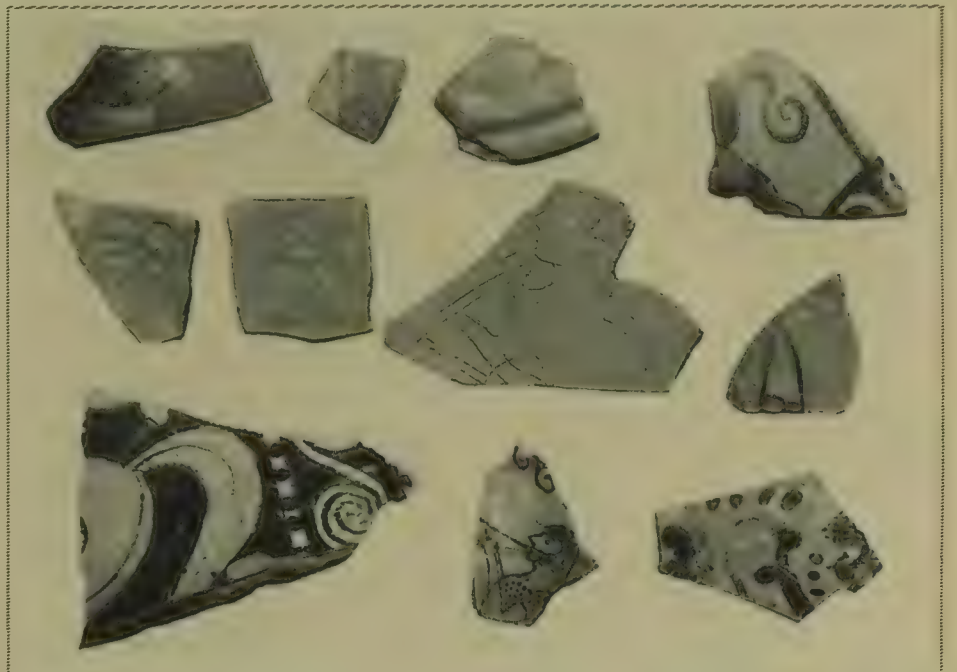
ORNAMENTS FROM A WOMAN'S CREMATION BURIAL AT HEPHAESTEIA, LEMNOS: BRONZE FIBULÆ FOUND IN A NECROPOLIS DATING FROM THE "GEOMETRICAL" PERIOD.



FEMININE ADORNMENT IN LEMNOS OF THE "GEOMETRICAL" PERIOD (BETWEEN THE NINTH AND SIXTH CENTURIES B.C.): A SET OF GOLDEN JEWELLERY FOUND BESIDE A WOMAN'S ASHES ON THE SITE OF HEPHAESTEIA.



TYPICAL OBJECTS FOUND IN BURIALS OF MEN AT HEPHAESTEIA: IRON WEAPONS AND CLAY WEIGHTS FROM THE NECROPOLIS OF THE "GEOMETRICAL" PERIOD IN LEMNOS.



LIFE IN THE ISLAND OF LEMNOS SOME 2500 YEARS AGO AS SHOWN IN FRAGMENTS OF POTTERY: SHERDS FROM THE "GEOMETRICAL VILLAGE" AT HEPHAESTEIA, PAINTED, INCISED, AND CARVED IN RELIEF.



URN-BURIAL (AFTER CREMATION) AS PRACTISED BY THE LEMNIANS BETWEEN 1000 AND 500 B.C.: EXAMPLES FROM OVER 300 LARGE CLAY VESSELS CONTAINING HUMAN ASHES FOUND IN THE "GEOMETRICAL" CEMETERY AT HEPHAESTEIA.

As noted in Dr. Doro Levi's article opposite, recent excavations in Lemnos revealed an important Tyrrheno-Pelasgian settlement, covering the period from the ninth to the sixth centuries B.C., on the site of Hephaestea, one of the principal cities, so named because the island was sacred to Hephaestus (Vulcan). A large necropolis on the west coast was found to date from two distinct periods—(1) the "Geometrical," marked by cremation burials; and (2) a later period (from the end of the sixth century B.C. down to Roman times) during which the dead were buried in tombs. The "Geometrical" cemetery yielded over 300 urn-burials,

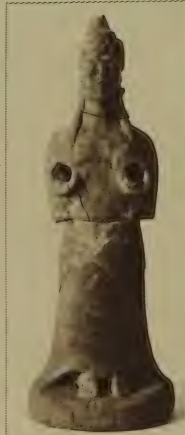
in large clay vessels, which had merely been deposited in the ground and covered with a stone slab or a clay cup. In these ossuaries the funerary ornaments always lay at the bottom, and thus were preserved even if the upper part were broken. With the ashes of women were found ornaments such as *fibulae* (brooches), rings, and ear-rings; sometimes a complete set of jewellery; with those of men were weapons of iron, knives, axes, and so on. The middle photograph on the right above shows interesting fragments of decorative art, including a man playing a flute, a mounted warrior with spear and shield; and two divinities in a chariot.

LEMNIAN ART, WITH MINOAN AND ETRUSCAN ELEMENTS:

PHOTOGRAPHS SUPPLIED BY DR. DORO LEVI.



1. PROBABLY THE VOTIVE OFFERING OF A WORSHIPPER HEALED BY LUSTRAL WATER: A CLAY MODEL OF A SACRED FOUNTAIN WITH A FIGURINE OF A TEMPLE ATTENDANT IN THE FORECOURT, AMONG TORTOISES AND AQUATIC ANIMALS.



2. WITH REMOVABLE ARMS (HERE MISSING) LIKE ETRUSCAN CANOPIES FROM CHIURI: A CLAY FIGURINE OF A WOMAN OF NON-GREEK TYPE.



3. SHOWING THE POINTED NOSE OBVIOUSLY OF NON-GREEK TYPE: A PROFILE VIEW OF A CLAY FIGURINE WITH REMOVABLE ARMS.

In his article (on page 328) describing important discoveries recently made at Hephæsteia, in Lemnos, Dr. Doro Levi mentions, as being of particular interest, a number of terra-cotta figurines and clay models, dating from a period before the city was destroyed by the Persians at the end of the sixth century B.C. With further reference to the above illustrations, he writes: "Two female figures, with cylindrical body and lifted arms (e.g. No. 7 above), resemble Minoan statuettes, and especially the small figure on the Palace fountain at Knossos. The features of the face with the pointed nose obviously belong to a non-Greek type. The garment is decorated with spirals, zig-zags, dots, and triangles; while ornaments such as bracelets and necklaces are indicated by painting. This type of image continued in use in Crete in sub-Mycenaean and Geometrical periods, an example being the clay figurines of Prinia. Two male figurines (e.g., No. 6), one with only a belt round the waist, and the other similar, but of a rougher style, with a mantle and a high stiff collar, also resemble the Minoan figurines in the Sanctuary of Petsofa, near Palaikastro. Two other female figurines (Nos. 2 and 3) have removable arms like the Etruscan Canopies from Chiuri; the skirt is long and bell-shaped, leaving free the extremities of the

(Continued opposite.)



4. A CLAY MODEL OF A HOUSE WITH TWO CELLS (CHAMBERS) AND THREE COLUMNS, FOUND IN THE NECROPOLIS OF THE "GEOMETRICAL" PERIOD AT HEPHÆSTEA: AN INTERESTING INDICATION OF A TYPE OF DOMESTIC ARCHITECTURE IN LEMNOS 2500 YEARS AGO.



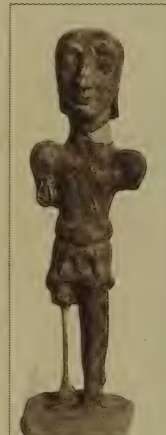
5. A WINGED GODDESS OF ARCHAIC GREEK TYPE WITH LARGE EYES AND SMILING LIPS, AND WEARING A HIGH-CROWNED "PHOLOS" ON HER HEAD: A CLAY FIGURINE FROM THE SANCTUARY AT HEPHÆSTEA.

(Continued.)

fall down on the shoulders; the face has large eyes with thick eyelids and smiling lips in the archaic manner. The latest figured specimens come down in date to the beginning of the sixth century B.C. We may also mention a series of flat and rough figurines cut out in clay. Another very astonishing 'find' consists in some models of heads. Another very astonishing 'find' consists in some models of heads. Another very astonishing 'find' consists in some models of heads.

RELICS OF HEPHÆSTEA BEFORE THE PERSIANS DESTROYED IT.

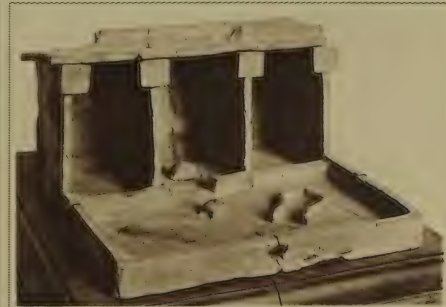
(SEE HIS ARTICLE ON PAGE 328.)



6. RESEMBLING MINOAN FIGURINES AT PETSOFA, NEAR PALAIKASTRO: A BELTED MALE FIGURE IN CLAY FROM LEMNOS.



7. ANOTHER MINOAN TYPE FOUND IN LEMNOS: A FIGURE WITH LIFTED ARM, FROM THE SANCTUARY AT HEPHÆSTEA, RESEMBLING IMAGES AT KNOSSES AND PRINIA, IN CRETE.



8. A CLAY MODEL OF A SACRED FOUNTAIN, WITH THREE CHAMBERS AND A FORECOURT: ANOTHER EXAMPLE FROM THE SAME SOURCE AS THAT SHOWN IN THE LEFT-HAND PHOTOGRAPH IN THE TOP ROW (NO. 1).

(Continued.)

feet. One only has the head covered by a sort of cap or helmet, but has the same non-Greek features noticed in the figurines mentioned above. A transformation into the Greek type, however, is obvious in a series of Sirens (e.g., No. 9), many a piece of which seems to derive from the same mould. Though they look as though they belonged to a frieze, their use in architecture remains very uncertain. A winged goddess (No. 5) is of the same style as the Sirens: the head is covered by a high pholos, and long plaits

(Continued below.)



10. ANOTHER OF THE REMARKABLE MODELS OF FOUNTAINS IN CLAY FOUND AT HEPHÆSTEA: AN EXAMPLE WITH ONE OF ITS LION-HEAD WATER-SPOUTS STILL REMAINING AND THE OTHER (ON THE LEFT) MISSING.



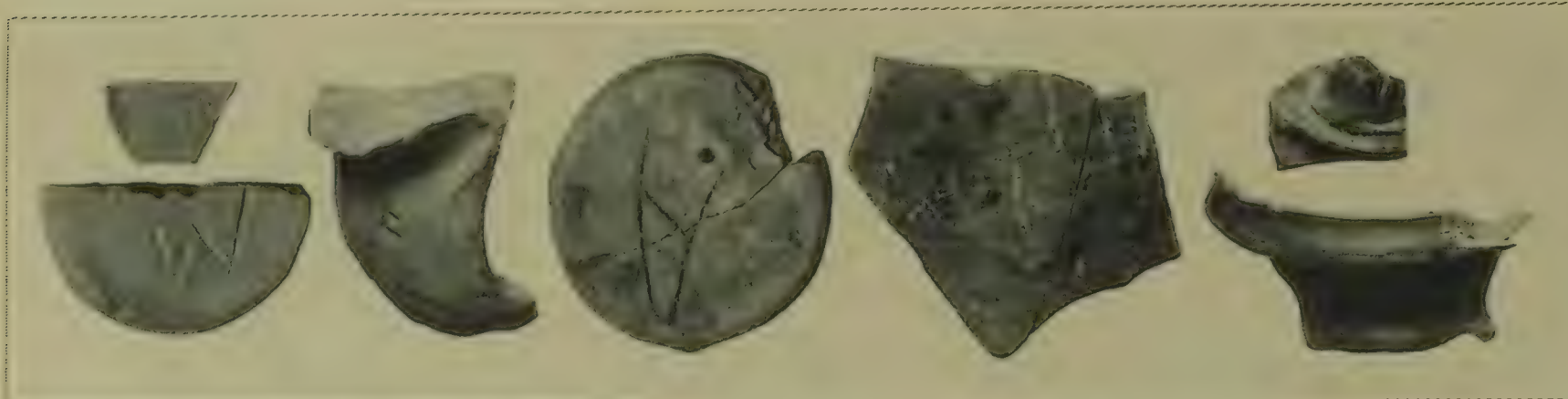
11. RECALLING A SCULPTURED ENTRANCE DOOR IN A TEMPLE AT PRINIA IN CRETE: ANOTHER CLAY MODEL OF A FOUNTAIN DISCOVERED AT HEPHÆSTEA, IN LEMNOS, WITH A SEATED FEMALE FIGURE ON TOP OF A PILLAR.

9. A SUBJECT OF HOMERIC ASSOCIATIONS CONNECTED WITH A FAMOUS ADVENTURE IN THE "ODYSSEY": A CLAY FIGURE OF A SIREN, WITH GREEK FEATURES, FROM THE SANCTUARY AT HEPHÆSTEA, LEMNOS.

famous Sanctuary of Prinia, in Crete. Various aquatic animals, with snakes and tortoises, are seen in the forecourt, where the water flowed through small pipes. In one of these models (No. 1) a human figure sits in the forecourt; probably representing an attendant of a temple where the sick came to be healed by the effect of lustral water. It seems, indeed, that these clay models are copies of a sanctuary given as votive offerings by grateful worshippers. A small terra-cotta building in the form of a double cella with three columns (No. 4) was found in the Geometrical necropolis. No 'finds' in the Geometrical village are of later date than the end of the sixth century B.C., when, apparently, the Persians destroyed both the sanctuary and the town."

LEMNOS DISCOVERIES: A PRE-GREEK LANGUAGE; VOTIVE BURIAL POTTERY.

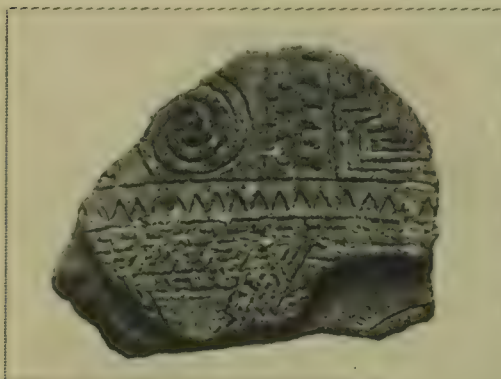
PHOTOGRAPHS SUPPLIED BY DR. DORO LEVI. (SEE HIS ARTICLE ON PAGE 328.)



1. INSCRIPTIONS THAT LINK LEMNOS WITH THE ETRUSCANS: "SHERDS INSCRIBED IN A NON-GREEK LANGUAGE, WITH LETTERS THAT SEEM TO RESEMBLE THE LEMNIO-PHYRGIAN ALPHABET": THE MOST STRIKING DISCOVERY IN THE "GEOMETRICAL" VILLAGE AT HEPHAESTEIA, IN THE ISLAND OF LEMNOS, DATING FROM A PERIOD BETWEEN THE NINTH AND THE SIXTH CENTURIES B.C., AND REPRESENTING THE LANGUAGE OF THE ISLANDERS BEFORE THE GREEK CONQUEST.



2. POT-SHERDS DECORATED WITH DESIGNS IN RELIEF IN THE GEOMETRICAL STYLE WHICH HAS GIVEN ITS NAME TO A PERIOD BETWEEN THE NINTH AND THE SIXTH CENTURIES B.C.: FRAGMENTS OF FIGURED POTTERY DISCOVERED IN THE "GEOMETRICAL" VILLAGE FORMING PART OF THE SITE OF HEPHAESTEIA, NAMED AFTER THE GOD HEPHAESTUS (ROMAN VULCAN), ONE OF THE TWO CHIEF CITIES IN THE ISLAND OF LEMNOS IN ANCIENT TIMES.



3. A TYPICAL SPECIMEN OF GEOMETRICAL RELIEF DECORATION: A FRAGMENT OF POTTERY FOUND IN THE "GEOMETRICAL" VILLAGE AT HEPHAESTEIA.

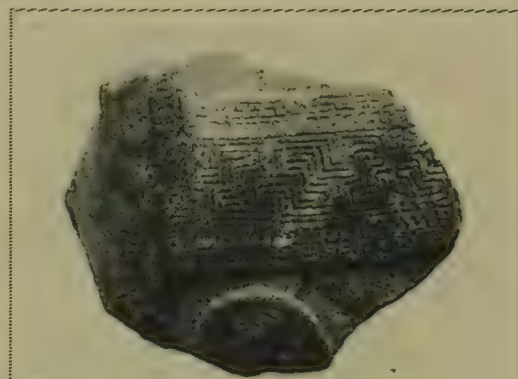


6. VARIETIES OF VOTIVE POTTERY DEPOSITED INSIDE BURIAL-JARS: A LIDDED JAR AND AN AMPHORA (TWO-HANDLED VESSEL) FROM THE "GEOMETRICAL" NECROPOLIS.

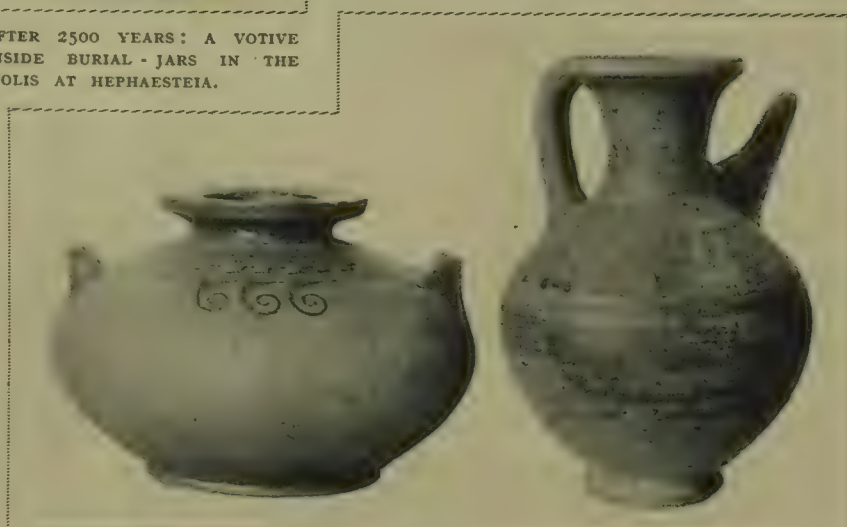
In his article (on page 328) describing the recent discoveries at Hephaestea, in the island of Lemnos, Dr. Doro Levi gives details of some remarkable pottery found in a "village" of the Geometrical period (so named from the style of decoration then used) between the ninth and the sixth centuries B.C. The most striking discovery, he says, consisted of pot-sherds inscribed in a non-Greek language (No. 1 above), with letters like the Lemnio-Phrygian alphabet. These



4. LEMNIAN POTTERY INTACT AFTER 2500 YEARS: A VOTIVE JUG AND AMPHORA FOUND INSIDE BURIAL-JARS IN THE "GEOMETRICAL" NECROPOLIS AT HEPHAESTEIA.

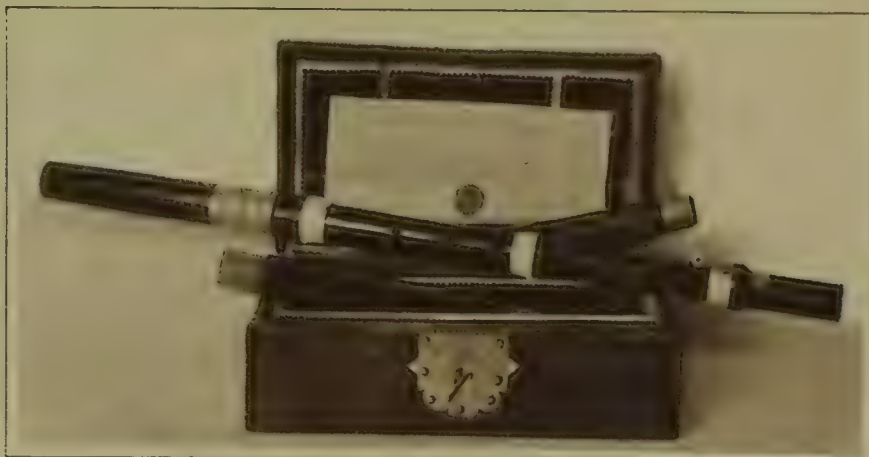


5. ANOTHER NOTABLE EXAMPLE OF GEOMETRICAL RELIEF DECORATION: A POT-SHERD FOUND IN THE "GEOMETRICAL" VILLAGE.



7. WITH ITS NECK UNPIERCED AND THEREFORE OF A PURELY RITUAL CHARACTER: A VOTIVE JUG (RIGHT) AND ANOTHER VESSEL FOUND INSIDE BURIAL-JARS.

inscriptions prove, he points out, that the famous stele from Kaminia was not imported from Phrygia, but was a local product of Lemnos before the Greek conquest. Photographs 2, 3, and 5 show examples of geometrical relief decoration from the same village. The pottery vessels seen in Nos. 4, 6, and 7 came from the "Geometrical" necropolis at Hephaestea, and, as Dr. Levi explains, were inside jars containing human ashes, as used for burial after cremation.



A HISTORIC GERMAN RELIC THAT CAUSED AGITATION AT A HOHENZOLLERN AUCTION SALE: FREDERICK THE GREAT'S FLUTE, FOR WHICH THE EX-KAISER MADE AN OFFER. Frederick the Great's flute was among the lots in a recent auction of furniture and works of art held at Schloss Glienicke, near Potsdam, a residence of Prince Friedrich Leopold of Prussia, a cousin of the ex-Kaiser. Monarchists agitated against historic relics leaving Germany. Reports of what took place are conflicting, and one account mentions a dispute between the two branches of the Hohenzollern family. The ex-Kaiser made an offer for the flute, and it was eventually withdrawn from the sale.



A RELIC OF GORDON IN THE SUDAN: THE OLD NILE STEAMER "BORDEIN," HER DECK PROTECTED BY LOOP-HOLED BAULKS OF TIMBER, RECENTLY REFLOATED.

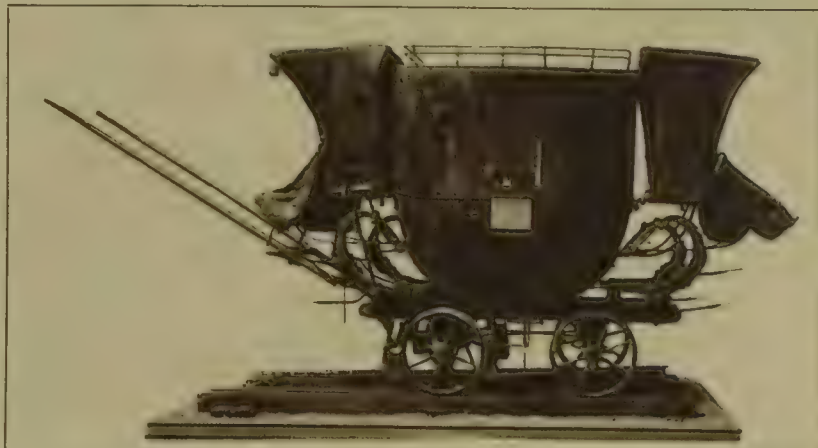
The craft shown in this photograph is a relic of tragic memories in the early days of British operations in the Sudan. She is the old paddle-wheel steamer "Bordein," which was formerly used on the Nile by General Gordon. After lying high and dry at Khartum for upwards of twenty years, she is now anchored in front of the palace, fortified, as she originally was, with loop-holed baulks of timber.



THE FORERUNNER OF THE PERAMBULATOR: A BABY CARRIAGE OF 1730, MADE FOR ANIMAL TRACTION, EXHIBITED AT ERESBY HOUSE.

The "Treasures of Famous Children" Exhibition was opened by Princess Marie Louise, on February 23, at Eresby House, Rutland Gate, lent for the purpose by Lady Ancaster. This very interesting exhibition was organised in aid of Fairfield House Open-air School, at Broadstairs, supported by the British Section of the Save the Children Fund. It was arranged to close on February 28. The exhibits include many historic relics of celebrities. Princess Marie

THE ODD SIDE OF THINGS: A PAGE OF CURIOSITIES.



AN INTERESTING RELIC OF THE FIRST RAILWAY ON THE CONTINENT: A COACH, BUILT IN 1828, THAT WAS DRAWN BY HORSES ALONG RAILS.

This old vehicle is preserved in the Austrian Technical Museum. The printed description seen attached to it in our illustration states that it is the only original passenger-coach now surviving, and that it was built in 1828, and was used on the first railway constructed on the Continent of Europe, opened in 1832. The line ran between Linz and Budweis, in Bohemia, and horse-traction was at first used to draw the coaches.



A YACHT BUILT ENTIRELY OF REINFORCED CONCRETE, WITH A WATERPROOFED SURFACE: THE "YG" (IN THE CENTRE), A SWEDISH CRAFT OF UNUSUAL TYPE.

The correspondent who sends us the above photograph writes: "This yacht, the 'Yg' of Stockholm, has 40 square metres spread of sail, and is built entirely of concrete 8-10 millimetres thick, waterproofed with 'Sika.' The Swedish firm of concrete engineers who designed and built the boat inform me that she has proved quite satisfactory, and is being regularly sailed in the summer months."



THE ROCKING-HORSE OF THE EIGHTEENTH CENTURY: AN EXHIBIT AT THE "TREASURES OF FAMOUS CHILDREN" EXHIBITION.

Louise herself lent the book from which she learnt her alphabet. In connection with our right-hand photograph, we may recall that a still older rocking-horse, dating from about 1660, and probably the earliest surviving example of its kind, was lent last year to the Victoria and Albert Museum by Lord Grantley, who had previously preserved it at Markenfield Hall, Ripon. This rocking-horse was illustrated in our issue of 28 June, 1930.

THE NATIVE HOME OF THE ART TREASURES OF BURLINGTON HOUSE :

PERSIA AS IT IS TO-DAY—YEZD AND KERMAN.

From Notes supplied by Mr. FRED RICHARDS, R.E., to the Drawings reproduced elsewhere in this Issue.

The present Exhibition at Burlington House has not only revealed to English people the treasures of Persia's glorious and historic past—it has focussed the eyes of the nation for the moment on the Middle East, and promoted a new and lively interest in things Persian. Despite the fact that Persia has followed hard on the footsteps of Holland and Italy in showing us its treasures, the knowledge of their source is slight compared with our familiarity with the homes of Dutch and Italian masterpieces. On this page Mr. Fred Richards, who is one of the first European artists to brave the difficulties and dangers of exploring Persia, describes some of the places which will be found illustrated by him elsewhere in this issue. A number of beautiful and interesting etchings by Mr. Richards, from the drawings reproduced in this issue and others, are to be published by Messrs. P. and D. Colnaghi and Co. (144, New Bond Street, W.1.). A further series of his drawings will be reproduced later in "The Illustrated London News."

Yezd & Kerman. On nearing either Yezd or Kerman, both of them typical towns of the arid Central Persian Plateau, the traveller's first impression is that of a city full of church towers or minarets; on entering it he discovers that these fantastic towers are the "bad-girs"—a form of air-shaft, or wind-chimney, built very scientifically to catch every stray breeze that has lost its way in the desert. They are so designed that they collect the currents in the upper layers of the air and guide them down into the houses of the rich merchants and the offices of some of the sarais. They are generally built of mud brick and a native type of plaster, with the horizontal supporting timber beams left sticking out to make future repairing easier, or as bird-rests. Both in Yezd and Kerman there are many hundreds of these towers.

"Abambars." The chief architectural glories of Yezd are not its mosques, but its "abambars," its water store-houses. They are underground, and are reached by long dark flights of steps. They are generally near mosques and look like mosques in design; but the flights of steps are rather reminiscent of the entrance to an underground railway-station, and, with their device of wind-towers which keeps them cool, they compel the sincere admiration of the foreigner. There are about forty of these abambars, or reservoirs, in use—enough to supply Yezd with water for about a year. They are replenished in the winter, and the water in them keeps astonishingly cool. Those of Yezd were mostly built by the kings of the Safavi Dynasty, and are maintained by endowment or by grants of property from their original founders. One of the Yezd abambars is said to be 400 years old. The water in them is brought underground in the desert from the mountains in some sixty or seventy "Kanat"—the results of untiring industry. There are many strange and surprising things in Persia, but the most surprising and wonderful of them all are these kanats—the subterranean aqueducts. Kanats are peculiar to Persia—something that the traveller from the West has never seen before—a new feature altogether on the landscape. It is to them that Persia owes her very existence, for without them there would be no Persia. Make a kanat, and you create a village. Neglect or destroy a single part of one, and you soon have desolation and ruins. They need no descriptive epigrams, for the plain statement, "water in the desert," is sufficient to explain their vital importance.

The men who make them are among the finest of Persia's patriots. They work and spend most of their lives in the dreary desert, either in the fierce rays of the sun or down underground, digging new tunnels or keeping the old ones in repair, in this way warding off the relentless enemy "thirst," which wages a never-ending battle with the people of Persia. The cost of these kanats is very great. Generally, they have been made by rich and influential Persians in the past. On finding water, the professional kanat-makers, although they possess nothing but the simplest and crudest implements, sink shafts with great precision; they do their surveying with a piece of string and a triangular wooden

level. They then pass to the spot at which the water is required, and between these two points a series of shafts are sunk, about twenty yards apart, and the tunnel or subterranean aqueduct is connected up and ventilated. Although the tunnel slopes, the shafts are bored quite vertically by the use of a simple plumb-line; the slope is carefully calculated to secure a gentle flow of water to its destination, which is often many miles from the mountain. But the making of the kanat is not the end of the job—it must be regularly kept free from obstacles, since there are no underground pipes to take the wear and tear of the action of the running water, before it eventually reaches the abambar or the tank in the garden.

Zoroastrianism. The kanats inspire the thought that the construction of them—and of Yezd itself, for all that—in such a place shows the

Towers of Silence. In Yezd and Kerman "the sacred fire is still kept burning on its tripod." This interesting and ancient spectacle, however, has been seen by few except members of the faith. On the other hand, the well-known Towers of Silence are not a secret, for they are built in the open desert and "cannot be hid." There are five such towers in Persia—two each at Kerman and Yezd and one at Teheran. The way up them is steep, rough, and somewhat dangerous, and it is in these places that the fire-worshippers dispose of their dead. In the side of the tower a small door is opened, and the body is laid on the floor by two Zoroastrians specially chosen for this work. It is left alone, and out of the blue come those birds that seem to be eternally on the watch—the ghoul-like vultures, which tear the body to pieces and eat the flesh; the bones fall into the pit below.

That intrepid traveller, Marco Polo, who still remains an authority for some parts of Central Asia after 600 years, passed through the good and noble city of Yezd in 1272, and lauds its silk. Tavernier visited it in the seventeenth century, and was so pleased with the warm-hearted ladies and pleasant fruits of Yezd that he popularised the native proverb: "To live happily a man must have a wife of Yezd, eat the bread of Yezdikast, and drink the wine of Shiraz." It is hardly necessary to say that tastes may change in three centuries; one is impelled to think that to-day the last two hardly deserve such flattering praises.

Modern Yezd. The people of Yezd still look with wondering eyes at the "firanghi," for, although Yezd and Kerman are towns of considerable size, they probably see few foreigners, owing to the difficulty of getting there over the dreary desert road. The presence of a foreigner puzzled even the police at first; owing to the orgy of road-building which is going on to-day in Persia, it was generally decided that anyone making a drawing of the bazaar, with an official guard, must of necessity be an architect or an engineer, marking out that particular part for demolition. This was quite natural, since foreigners are generally employed for this task in Persia, and no owner of house property is ever consulted in these matters, nor is any compensation ever given. It is therefore a matter of grave concern to a man who stands to lose his house and forfeit his property, or part of it, to make room for one of those wide avenues in the centre of the town which to-day are *à la mode*. In all the bazaars, stall-holders showed the proverbial politeness of the Persian so soon as they realised that this was not the case, extending the usual hospitality of a carpet and a glass of tea to a fellow-craftsman.

Kerman. Kerman, like Yezd, spreads itself out on the plain, and is equally isolated from the rest of the world, with its frowning fort and wall of mountains, 13,000 feet high, at its back. It stands at the meeting of four caravan routes, and is, for all its ruinous appearance, a city of no little importance. No town in

Persia has suffered more "the slings and arrows of outrageous fortune," unless it be Tabriz, on the northern border. Pages of Kerman's history are sometimes both interesting and illuminating, but they are nearly all tinged with horrible cruelty.

The worst, perhaps, is that relating to Agha Mohammed Khan, who visited the town in 1794 to "consolidate his dynasty." It seems difficult to believe that only 137 years ago this inhuman monster, not satisfied with having razed every building of importance to the ground, handing it over to the passions of his troops, and sending 30,000 women and children into slavery, must needs gloat further over a pile of 35,000 pairs of human eyes—those of the brave soldiers of the lion-hearted Lutf Ali Khan, who for three months had defended the town.

The rather terrible old times are past; Persia, in spite of the burden of her difficult climate and wide arid spaces, has started on the upward path of progress. It is to be hoped that, under the beneficent rule of H.M. Riza Shah Pahlavi, her picturesque and unique cities and her splendid religious buildings will soon be attracting numerous visitors to follow Mr. Richard's adventurous footsteps.



AN INGENUOUS VENTILATION DEVICE WHICH HELPS TO MAKE LIFE POSSIBLE IN THE HOT DESERT TOWNS OF YEZD AND KERMAN, IN PERSIA: TWO OF THE WIND-TOWERS OF KERMAN WHICH SUPPLY FRESH AIR TO HOUSES AND MOSQUES.

The wind-shafts of Yezd and Kerman are very scientifically designed to catch any stray breeze that has lost its way in the desert. They collect the cool airs and guide them down into the interiors of the houses of the richer merchants and the offices of some of the sarais. They are generally built of mud brick and a native type of plaster, with the horizontal supporting timber beams left to make future repairing easier.

Drawing by Fred Richards, R.E.

truth of the old adage that "Hope springs eternal in the human breast." But the abambars and the kanats are less likely to inspire the traveller to visit this town than Yezd's "eternal mansion of the fire" and the Towers of Silence. When the Mohammedan Arabs overran Persia, the Zoroastrians who were not wiped out fled to the security of the southern deserts and settled in Yezd and Kerman.

To-day the fire-worshippers in Persia are called Guebres, while those who in later days emigrated to India became the prosperous Parsees of Bombay. In Yezd alone there are said to be about 10,000 Zoroastrians. Their history is one long tale of martyrdom, due to the persecution and the studied cruelty of the fanatical Mohammedans. These stories make sad reading. As late as forty years ago the Zoroastrians were compelled to wear distinctive dull-yellow robes; were not allowed to wind their turbans neatly round their heads; were not allowed to ride a horse, and, if riding a donkey, had to dismount when meeting a Mohammedan, whatever his rank and station. To-day, apart from the ordinary petty annoyances of existence, there is little molestation.

PERSIAN VILLAGES MADE POSSIBLE BY UNDERGROUND WATER-SUPPLY.

DRAWING BY FRED. RICHARDS, R.E. (COPYRIGHTED.)

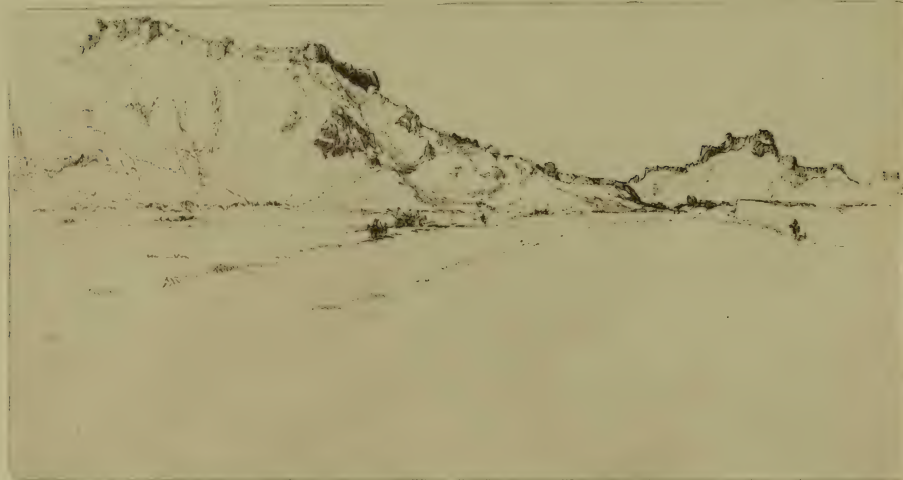


A REMARKABLE STUDY OF TYPICAL PERSIAN VILLAGES IN AN ARID WASTE: "CHILDREN OF THE KANATS"—UNDERGROUND AQUEDUCTS WHICH BRING WATER FROM THE NEIGHBOURING MOUNTAINS.

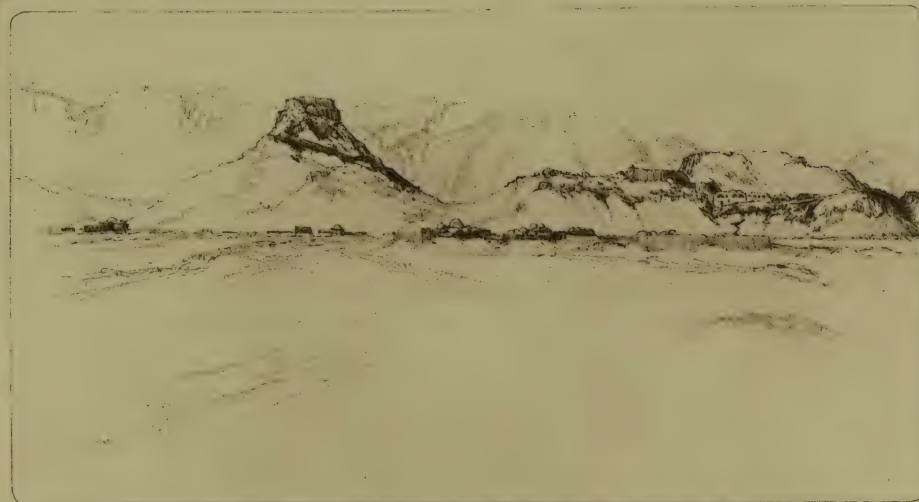
AMONG the most strange and surprising things in Persia are the "kanats"—the subterranean aqueducts. Kanats are peculiar to Persia, something the traveller from the West has never seen before—a new feature on the landscape. Without the kanats there would be no Persia. Make a kanat and you create a village. Neglect or destroy a single part of one, and you soon have desolation and ruins. They need no descriptive epigrams, for the plain statement, "water in the desert," is sufficient unto itself. The men who make them are among the finest of Persia's patriots. They spend much of their lives in the parched, dreary desert, working either in the fierce rays of the sun or down under ground, digging new tunnels and keeping the old ones in repair, thus warding off the enemy "Thirst," which, in Persia, forever wages a never-ending battle with the people. The cost of these kanats is very great. Generally, they have been made by rich and influential Persians in the past. On finding the water, the professional kanat-makers, possessing but few and simple instruments, sink shafts with the greatest precision, about twenty yards apart, and the tunnel or subterranean aqueduct is connected up and ventilated. Although the tunnel slopes, the shafts are bored quite vertically by the use of suspended plumb-line. This slope is carefully calculated so that the water flows gently to its destination, which is often many miles distant from the source. Nor is the making of the Kanat the end of the job; it must be regularly kept free from obstacles, since there are no underground pipes to bear the wear and tear of the action of the water, before it eventually reaches the reservoir or the tank in the garden.

THE COUNTRY OF THE WONDERS OF THE BURLINGTON HOUSE EXHIBITION: DRAWINGS OF MODERN PERSIA.

DRAWINGS BY FRED. RICHARDS, R.E. (COPYRIGHTED.)



KERMAN, IN PERSIA—A DESERT CITY BEHIND WHICH TOWERS A WALL OF MOUNTAINS 13,000 FT. HIGH: A VIEW OF THE GREAT FORTS SEEN FROM JUST OUTSIDE THE GATES OF THE BRITISH CONSULATE.



"TOWERS OF SILENCE" AT YEZD: ZOROASTRIAN MORTUARIES ON THE HILLS BEHIND YEZD WHERE THE DEAD ARE LEFT TO BE DEVoured BY VULTURES.



THE PICTURESQUE AND CHARACTERISTIC "HORIZON" OF KERMAN: MINARETS, "WIND-TOWERS" WHICH VENTILATE MOSQUES AND HOUSES, AND DISTANT MOUNTAINS.

In notes to his remarkable drawings Mr. Richards says: "The first impression of Yezd or Kerman is that it is a city full of church towers and minarets; but these fantastic towers are the 'bad-girs'—a form of air-shaft, or wind-chimney, built very scientifically to collect the breezes in the upper layers of the air and guide them down into the interiors of the houses of the richer merchants and the offices of some of the serais." They are generally constructed of mud brick and a native type of plaster, with the horizontal supporting timber beams left to make future repairing easier, or as bird-rests. Both in Yezd and Kerman there are many hundreds of them. The chief architectural glories of Yezd are not its mosques, but its "abamars"—its "water store-houses." These are underground, and are reached by long dark flights of steps—rather reminiscent of the entrance stairs to underground railway stations, and, with their wind-shafts which keep the water cool, they compel the sincere admiration of the foreigner. There are about forty of these abamars, or reservoirs, in use which hold sufficient water to supply Yezd for about a year. They are replenished every winter, and the water in them keeps astonishingly cool. These of Yezd were



WATER STORE-HOUSES WHICH ALONE MAKE LIFE POSSIBLE IN SUMMER AT KERMAN: TYPICAL "YAKOHUNS," UNDERGROUND RESERVOIRS OF SNOW AND COOL WATER COLLECTED IN WINTER, AT THE FOOT OF THE FAMOUS OLD FORT.

mostly built by the kings of the Safavi Dynasty, and are maintained by endowment or by grants of property by their founders. One of these abamars is said to be 400 years old. The water in them is brought underground in the desert from the mountains in some sixty underground aqueducts, the results of unifying industry. They inspire the thought that the construction of even one of them—and of Yezd itself, for all that—in such a place shows the truth of the old adage that "Hope springs eternal in the human breast." It is not its abamars, however, which induce the traveller to visit this distant town, for here is the home of Yezd's "eternal mansion of the fire" and the Towers of Silence. When the Arabs overran Persia, these Zoroastrians who were not destroyed fled to the security of the southern deserts and settled in Yezd and Kerman. To-day the fire-worshippers in Persia are called Guebres; while those who in later days emigrated to India became the prosperous Parsees of Bombay. The way up to the Towers is steep, rough, and somewhat dangerous, and it is in these places that the fire-worshippers leave their dead to the ghoulish vultures, which tear the body to pieces and eat the flesh, the bones falling into a pit below.

THE CAMERA AS RECORDER: NEWS BY PHOTOGRAPHY.



A "DERBY SWEEP" OF THE YUKON: TIMING THE SPRING BREAK-UP OF ICE FOR A GUESSING COMPETITION—FIXING A POLE WITH A SIGNAL WIRE CONNECTED TO A CLOCK.



AN ANNUAL EVENT IN NATURE ON WHICH THE INHABITANTS OF DAWSON RUN A SWEEPSTAKE: THE "ICE POOL" AFTER THE SPRING THAW.

The inhabitants of Dawson, which stands at the confluence of the Yukon and Klondyke rivers, in north-western Canada, gamble on the spring break-up of the ice in the river in an ingenious way. A wire is fixed in the ice and connected electrically to a clock in the city. When the wire breaks the clock stops, giving the exact moment at which the ice began to "go out." The holder of an "Ice Pool Ticket" whose guess came nearest the actual time wins the money in the pool.



THE ATTEMPTED ASSASSINATION OF KING ZOG OF ALBANIA: TWO BULLET-HOLES IN A SHUTTER AT VIENNA.

As noted under a portrait of King Zog on page 340, an attempt was made on his life as he was leaving the Opera House at Vienna on February 20. The two assailants appeared from behind pillars and opened fire on the King, who was in his motor-car, and his suite. The assassins, who proved to be Albanians, were arrested.



THE LARGEST GOLD NUGGET EVER FOUND IN WESTERN AUSTRALIA: THE "GOLDEN EAGLE," BOUGHT BY THE STATE GOVERNMENT FOR £6000, SURROUNDED BY A DISTINGUISHED COMPANY, INCLUDING THE PREMIER OF WESTERN AUSTRALIA, MR. J. MITCHELL, AND OTHER WELL-KNOWN FIGURES.

This gold nugget, weighing 1135½ oz., and estimated to be worth (with exchange premium and bounty added) £6000, was discovered by a boy, in January, on the Larkinville alluvial field near Widgemooltha, in Western Australia. The nugget was named the "Golden Eagle," and is the largest mass of alluvial gold yet found in Western Australia, being more than twice the size of the "Bobby Dazzler" nugget found in 1899.



A SPECTACULAR METHOD OF MENDICANCY IN INDIA: A FAKIR SOLICITING ALMS WHILE LYING RECUMBENT IN A BED OF THORNS.

Fakirs are common to all creeds in India, and in theory mostly belong to a religious order. Many so-called fakirs are to be seen promenading the country with performing animals, or selling love-philtres, and generally battenning on the credulity of the people. Many, however, practise austerities of the severest kind, and this one has adopted a drastic way of inducing passers-by to bestow alms and morsels of food on him.



A CONNECTION BETWEEN THE TROJAN WAR AND THE GREAT WAR: ANCIENT TROY FROM THE AIR, WITH MODERN TRENCHES.

Taken from a height of 4000 feet, this photograph—one of the first ever to be taken of the famous site of Troy from the air—shows plainly the formation of the city and the lie of its historic walls. The trenches, dug in 1915 and 1922, are clearly visible in the photograph as zig-zag lines round the edge of the site.

PRAYING FOR THE SOULS OF "DEAD" SHIPS: UNIQUE RITES IN JAPAN.



JAPANESE BELIEF IN THE PERSONALITY OF A SHIP AND THE SURVIVAL OF ITS SOUL AFTER "DEATH": THE MEMBERS OF THE OSAKA SHIPBREAKERS' GUILD DURING A BUDDHIST CEREMONY OF PRAYERS FOR THE SOULS OF BROKEN-UP SHIPS AND OF WORKMEN ACCIDENTALLY KILLED—THE ALTAR (LEFT BACKGROUND), AND (ON RIGHT) WALLS COVERED WITH PHOTOGRAPHS OF THE VESSELS.



THE CHAIRMAN OF THE SHIPBREAKERS' GUILD (MR. SEIICHI SAKAMOTO) MAKING OBEISANCE BEFORE THE BUDDHIST HIGH PRIEST AND ASKING FOR HIS PRAYERS FOR THE SOULS OF THE 109 SHIPS BROKEN-UP SINCE 1923: AN INCIDENT DURING A REMARKABLE CEREMONY BELIEVED TO HAVE BEEN THE FIRST OF ITS KIND EVER HELD IN JAPAN OR ANYWHERE ELSE.

The belief that a ship possesses a soul is common among sailors, but the strength of this idea in Japan, as shown by the above illustrations, is indeed remarkable. Commenting on the subject, our contemporary, "The Syren and Shipping," says: "There, the prosaic business of shipping would appear to be relieved to a surprising extent by this endowment of vessels with an ego of their own, which, moreover, is believed to survive the 'death' of the ship, as in human beings. The ceremonies took place in Osaka last December, and consisted of a meeting of members of the Shipbreakers' Guild to offer prayers, according to Buddhist rites, for the souls of steamers broken-up in their yards since 1923,

and for the souls of ten workmen accidentally killed. In the period mentioned, 109 steamers were scrapped, and the names and photographs of these vessels adorned the walls of the room in which the rites were carried out. After oblations of cakes and fruit had been made and the prayers had been offered, the members sat down to dinner. We understand that, old as the belief in the existence of the soul of a ship is in Japan, this was the first ceremony of its kind ever held in that country." It may be added that a kindred feeling for the "personality" of aeroplanes was expressed by the late Air-Commodore Samson, as noted in our review of his last book on page 322 of this number.

PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



THE BRITISH LADIES' SKI-ING TEAM: WINNERS OF FOUR OUT OF THE FIRST SIX PLACES IN THE INTERNATIONAL DOWNHILL RACE AT MÜRREN.

(L. to R.) Miss N. Carroll, Miss J. Kessler, Miss D. Crewdson, Miss E. Mackinnon (winner of downhill race), Miss E. F. Gossage, Miss Sale-Barker, Miss Doreen Elliott (Captain). On February 22 Miss Mackinnon won the Slalom, the short straight race, and the Grutsch Lauterbrunnen race, and her colleagues maintained an average higher than that of any other team.



ITALIAN ROYAL WINTER-SPORTERS: THE PRINCE AND PRINCESS OF PIEMONTE SKI-ING IN THE VAL D'AOSTA.

Readers will remember that the marriage of Prince Umberto of Piedmont and Princess Marie-José of Belgium was fully illustrated in our pages at the time of its celebration in the Quirinal Palace at Rome in January 1930. Here we reproduce an interesting new photograph of the royal couple in a pretty winter setting.



THE RETURN OF THE ITALIAN SQUADRON WHICH FLEW THE ATLANTIC: GENERAL BALBO AND OTHER AIRMEN ACCORDED AN ENTHUSIASTIC RECEPTION IN ROME.

In spite of the stormy weather prevailing, General Balbo and his colleagues of the Transatlantic flight got a triumphal welcome in Rome, when they arrived there on February 20. On the railway platform were waiting Signor Mussolini and other members of the Government. It was arranged that on the following day Signor Mussolini should accompany General Balbo and his men to a special audience with King Victor Emmanuel.



MR. WALTER LINDRUM.

Winner of the Empire Billiards Championship. Commanded to give an exhibition of his skill in billiards at Buckingham Palace on February 19. Received a pair of gold cuff-links from the King.



MISS MARGARET BEAVAN.

Died February 22, first woman Lord Mayor of Liverpool (1927). Formed the Liverpool Child Welfare Association. Visited Italy and France in her official capacity; 1928, Royal Commission on Police methods and administration.



MRS. L. MANNING.

Elected Labour M.P. for East Islington (the late Dr. Ethel Benthams's seat) in face of Conservative, Liberal, and "Empire Crusade" opponents in a remarkable and hotly-contested bye-election.



SIR T. INSKIP, K.C.

Elected M.P. (Cons.) for Fareham, February 22, on the retirement of Major-General Sir John Davidson. 1915-18, Naval Intelligence Division, Admiralty. 1918-29, M.P. (U.) Central Bristol.



THE REV. DR. E. E. HOLMES.

Died, Feb. 22; aged 76. Archdeacon of London and Canon Residentiary of St. Paul's 1911-1930. Domestic chaplain to the Bishop of Cape Town until 1884. For some years honorary domestic chaplain to Queen Alexandra.



KING ZOG OF ALBANIA: THE OBJECT OF A MURDEROUS ATTACK IN VIENNA.

When King Zog was leaving the Opera in Vienna on February 20, two assailants fired at him from behind the pillars at the entrance. The King was unharmed, but an adjutant was killed.



SIR EDWARD HENRY.

Died, Feb. 20; aged 80. Commissioner of Metropolitan Police 1903-18, when he perfected the fingerprint system of identifying criminals. 1891, Inspector-General of Police of Bengal.



BELGIUM'S YOUNG ROYAL FAMILY: THE DUKE AND DUCHESS OF BRABANT, WITH THEIR SON, PRINCE BALDWIN, AND DAUGHTER (RIGHT).

Little Prince Baldwin, the son of the Duke and Duchess of Brabant, is in the direct line of succession to the Belgian throne, and was born on September 7 of last year at the Château of Struyvenberg, near Laeken. His christening took place in October, at the Royal Church of St. James's, Brussels. His elder sister, Princess Charlotte, the first child of the Duke and Duchess of Brabant, was born in October 1927.

CROSS OF ICE AND ALTAR OF ICE: A "WHITE" RUSSIAN RITE IN CHINA.



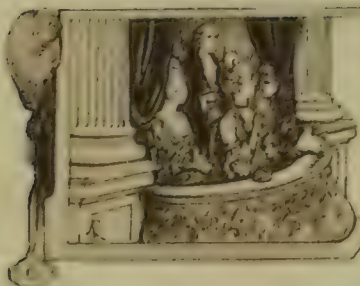
THE CEREMONY OF THE BLESSING OF THE WATERS ON THE FROZEN RIVER SUNGARI, AT HARBIN: THE ALTAR OF ICE; THE 20-FT.-HIGH CROSS OF ICE; THE "WELL" BY THE ALTAR: AND THE CHANNELS ALONG WHICH THE "HOLY" WATER FLOWS.



AT THE ALTAR OF ICE: A PHOTOGRAPH SHOWING (IN THE FOREGROUND) THE ROUND "WELL" OF MOULDED ICE WHOSE WALL ENCLOSES THE SHEET OF ICE TO BE PIERCED BY MEANS OF A "PIKE," IN ORDER THAT THE "HOLY" WATER MAY FLOW.

Sending us these photographs, a reader of "The Illustrated London News" in Manchuria writes under the title "Where Russians are not Bolshevik": "In North Manchuria, at Harbin, on the River Sungari, which is about three-quarters of a mile wide, the annual Blessing of the Waters takes place on the Feast of the Epiphany (Russian Orthodox Church Calendar), Jan. 19. About 20,000 Russians, all 'Whites,' participate in the ceremony, which is looked after by the Chinese police, who are friendly towards these people without a country, the authorities knowing that the rite is anti-Bolshevik. The processions from the various churches meet at a spot in the middle of the river, on ice 4 ft. thick. At this point is a beautiful cross of pure ice, 20 ft. high; and also an altar of pure ice, at which the Metropolitan stands to bless the waters which issue from a 'well' whose

wall encloses a sheet of ice which is pierced that they may flow. At the moment of the blessing doves are released. (The rite is in commemoration of the Baptism of Christ in the Jordan.) The people rush forward to collect the 'holy' water, which they believe will render them immune from disease for a year; and it must be said that the bottles used to contain the water are suspiciously like old vodka-bottles! At a place near by, a hole has been made big enough to permit bathing after the blessing. Here about a dozen hardy zealots plunge into the waters (warm by comparison with the atmosphere), which give off vapour." On the occasion illustrated the temperature was 35 below zero F. In the background of the first photograph above may be seen a bridge of the Trans-Siberia Railway.



The World of the Kinema.

By MICHAEL ORME.



THE FILM PROBLEM.

A COPY of an entertaining German film magazine came into my hands the other day. Its contributors included such men as René Clair, S. M. Eisenstein, Jacques Feyder, E. A. Dupont, and Erich Pommer—all names that carry weight in the world



CHARLIE CHAPLIN IN "CITY LIGHTS," HIS LATEST FILM, WRITTEN, DIRECTED, AND PRODUCED BY HIMSELF, AND BEING SHOWN AT THE DOMINION THEATRE: THE TRAMP WITH THE ECCENTRIC MILLIONAIRE HE SAVES FROM DROWNING.

Illustrations reproduced by Courtesy of United Artists.

of the kinema, and all of them, moreover, producers whose opinions command attention whenever and wherever the development of film entertainment is seriously discussed. Taking the gist of their several articles as a whole, it appeared to me that their general concern was with the intellectual film of the future and the present *impasse* into which the talking-film has strayed. That such an *impasse* is actually barring the progress of "the pictures" is abundantly evident, though its nature and the means for its removal naturally receive an entirely different interpretation in different quarters.

From the box-office point of view, for instance, it would appear that the cause of the depression in the film trade is due to bad showmanship. I learn from a manifesto emanating from Carl Laemmle, regarded in the film business as a Grand Old Man of showmanship, that to revive the failing health of the box-office returns the old methods of advertising must be resorted to. "Dignity in almost any advertising is a lot of hooey" (the pictures should have taught us the meaning of that strange word!), "but in the show business it is stark, staring, mad suicide," says Mr. Laemmle. Posters of colossal size on every available inch of wall and hoarding, the trumpets of publicity brassily assailing the ears of the public, all the big guns of advertisement, neglected of late, according to Mr. Laemmle, brought into determined action—a terrific *fortissimo* of showmanship—herein lies (once more according to Mr. Laemmle) the salvation of the pictures.

Well, that may be a way to get the public into the kinemas, but it certainly is not the way to improve the quality of the entertainment offered. To do Mr. Laemmle justice, he advocates these highly-coloured methods when "a good picture comes the way" of the exhibitor, though, as a matter of fact, the trumpets of showmanship are apt to blare as loudly for the bad as for the good.

Mr. E. A. Dupont, in his interesting contribution to the above-mentioned magazine, *Der Querschnitt*, approaches the film problem, as he calls it, from the other side of the wall. He maintains, and quite rightly, that this problem has been in existence since the days of the first films.

In order to make his standpoint clear, I have lifted the following paragraph from his article—

The theatre knows the public to which it appeals. The film appeals to everybody in general and therefore to no one in particular. The development of the theatre is decided by the intellectual upper ten-thousand. The development of the film is decided by the lower hundred-thousand. Therefore it does not develop, or develops with difficulty. The intellectuals do not patronise the pictures because—taking the average—they consider them too stupid. Their outlet is the theatre. If their influence were to be deflected to the film world, it would first of all startle the hundred-thousand, and subsequently defeat them. The consequences, easily foreseen, would nevertheless be incalculable.

Mr. Dupont is possibly too optimistic, but the optimists do more good in the world than the pessimists. Also, it must be remembered that he is addressing a German audience, who take their theatre, at any rate, a great deal more seriously than we do. The influence of our "intellectuals" (I use the much-abused word for want of a better one!) in the theatre is at least open to argument. Be that as it may, his opinion that a vast number of clever and fastidious people still look askance at the kinema cannot be contested. They are the people who matter, the people who could and should make their influence felt in the field of this tremendously important form of national entertainment. Yet they scarcely trouble

to follow the fluctuating tide of pictorial drama.

The question arises, inevitably, of the kinema with a definite policy—a picture-theatre such as was outlined in the call to arms to film enthusiasts issued by the Film Group, whose efforts, as far as I am aware, have not yet out-distanced the initial stages. Such a theatre, where one could rely on finding only the best of its kind, might, indeed, be the thin end of the wedge, but it by no means disposes of the entire "film problem" as seen by Mr. Dupont. It is not only the apathy of the serious-minded minority which places us at the mercy of the facile majority, but also that fatal universality of audience for which the film-makers cater.

There have been, and still are, a certain number

I have seen "All Quiet on the Western Front" in two outlying houses lately, and in both instances the audience rocked with laughter all the way through! It would seem well-nigh impossible to "defeat," as Mr. Dupont puts it, such an unthinking attitude towards the better forms of pictorial drama by a more balanced discrimination, unless the "intellectuals" all over the country will definitely throw in the weight of their support and the silly stigma of "highbrowism" ceases to be flung at all attempts to establish a higher standard.



IN HIS NEW FILM, "CITY LIGHTS," NOW BEING SHOWN AT THE DOMINION: CHARLIE CHAPLIN WITH HIS BLIND FLOWER-GIRL HEROINE (VIRGINIA CERRILL).

"City Lights" is a story blending humour and pathos in the way which Charlie Chaplin has made world-famous. It treats of the situations that develop in the lives of an eccentric millionaire, a blind flower-girl, and a tramp. The tramp, who is, of course, Charlie Chaplin, saves the millionaire from drowning, and worships the blind flower-girl. In the course of his efforts to help the flower-girl, who falls ill, the tramp is soundly beaten in the prize-fighting ring, and wrongfully arrested for robbing the millionaire, who now fails to recognise him. But it all ends whimsically—happily—none the less. Several songs composed by Mr. Chaplin are played as accompaniment to the picture, but are not sung.

MAISIE GAY.

To be able to reduce an audience to a condition of helpless laughter by the lift of an eyebrow, a movement of the foot or hand, is the prerogative of the elect. And even in their case it is often true that, in the course of disembodiment from stage to screen, their work is robbed of its essential vitality. This has, indeed, happened so often in the case of revue and music-hall artists that the filming of such turns as, at the beginning of the "talkie" boom, almost threatened to eclipse the legitimate business of the kinema, has now been practically abandoned, for the excellent reason that reputations built upon a foundation of intimate personal *rapprochement* between stage and auditorium can be swiftly and disastrously unmade when such interplay is lacking.

There are, however, exceptions to this illuminating rule, and of these—in England, at any rate—Maisie Gay has proved herself the most outstanding. It is a good many years since she first created Mrs. 'Arris on the stage—a figure that is now as well known and as laughingly beloved as the comic policeman or Charley's Aunt. To be called upon to stretch what is little more than adequate material for a twenty minutes' sketch to more than twice that length, without allowing it to become intolerably

(Continued on page 356.)



THE HUMBLE, BUT IDEALISTIC, TRAMP TRIES TO MAKE MONEY AS A PRIZE-FIGHTER, IN ORDER THAT HE MAY HELP THE BLIND FLOWER-GIRL: CHARLIE CHAPLIN IN A HUMOROUS SITUATION WITH A COLOURED BOXER IN HIS NEW FILM, "CITY LIGHTS," NOW AT THE DOMINION THEATRE.

of pictures, both grave and gay, which are so fashioned as to carry a message or make an appeal to all kinds of audiences. But the point of view of those varying audiences is incredibly wide apart.

THREE NOTABLE HOMECOMINGS: LAND-SPEED, AIR, AND FILM CELEBRITIES.



THE TRIUMPHANT ARRIVAL OF CAPTAIN (NOW SIR) MALCOLM CAMPBELL IN LONDON ON HIS RETURN AFTER BREAKING THE WORLD'S MOTOR-CAR SPEED RECORD AT DAYTONA BEACH: LEAVING WATERLOO.



MRS. VICTOR BRUCE'S ARRIVAL AT CROYDON AERODROME AFTER HER FLIGHT ROUND THE WORLD: A TRIO OF AIRWOMEN—(LEFT) MISS AMY JOHNSON; (CENTRE) MRS. BRUCE; AND (RIGHT) MISS WINIFRED SPOONER.



THE "MOBBING" OF THE GREAT ENGLISH FILM-COMEDIAN AT PADDINGTON: AN ENTHUSIASTIC CROWD GREETING CHARLIE CHAPLIN'S ARRIVAL IN LONDON.

The almost simultaneous return of three famous English people to their native country made an unusual occasion, the more so as Mr. Charlie Chaplin, the world-famed film comedian, and Captain Malcolm Campbell, whose record-making run at Daytona Beach (during which his car, "Blue Bird," passed 245 m.p.h.) has been copiously illustrated in our pages, both sailed for England in the same ship, the "Mauretania." Mr. Chaplin, however, left the liner at Plymouth and proceeded to Paddington by train, where an enthusiastic crowd awaited his arrival. Later he paid a visit to the Four Georges Exhibition, at 25, Park Lane, and also to Kennington, which he knew in his early days. Saturday (February 21) he spent at "Chequers" as the guest of Mr. Ramsay MacDonald.—Meanwhile,



THE PRIME MINISTER ENTERTAINS THE GREAT ENGLISH COMEDIAN: CHARLIE CHAPLIN (LEFT) WALKING WITH MR. RAMSAY MACDONALD DURING HIS VISIT TO CHEQUERS.

Captain Malcolm Campbell proceeded in the "Mauretania" to Southampton. The ship was delayed, so that he missed the official reception prepared for him there. He was commanded to Buckingham Palace to receive the accolade of knighthood on February 21.—Mrs. Victor Bruce landed at Croydon on February 20, after a flight across Europe and Asia to Japan, and across America from Vancouver to New York—the longest flight ever made in a light aeroplane. Her machine was accompanied on its arrival by five aeroplanes—among them two flown by Miss Amy Johnson and Miss Winifred Spooner—and on landing she was officially welcomed by Mr. F. Montague, Under-Secretary for Air. Later, in the evening, Mrs. Bruce was fêted at the May Fair Hotel. In another part of the same hotel a dinner was being given to Sir Malcolm Campbell by the Racing Drivers' Club. They met, and Captain Campbell toasted the "Bluebird" aeroplane, and Mrs. Bruce the "Blue Bird" motor-car.



THE pictures in this delightful exhibition have already been noticed: two more, the justly famous views of London by Canaletto belonging to the Duke of Richmond, will be reproduced in colour in our next issue. The remainder of the show consists of a very varied and bewildering array of objects, some



"INTENDED FOR NYMPH-LIKE RATHER THAN MATRONLY FIGURES": TWO EXQUISITE LITTLE POWDER-CLOSET CHAIRS OF ABOUT 1780.

Lent by Dr. Lindley Scott.

frivolous and some solemn, which have one thing in common—their very high quality. Among the frivolous may be mentioned a most amusing needlework picture of George III. and Queen Charlotte, after a painting by Zoffany; Lord Jersey's Pagoda in mother-of-pearl (presumably inspired by a visit to Kew); and a most competent small bronze lent by Lord Lee, which must give a better idea of George III. than most of the King's portraits. It is an unpretentious little figure of an elderly man, rather fat, who is obviously thinking more of the price of sheep and turnips than of affairs of State. I am not so sure that this modest statuette is not as good a commentary upon the political history of the period as half-a-dozen ingenious and learned monographs.

Rather overwhelmed by their surroundings are two of the most charming chairs it is possible to meet — little straight-backed, straight-legged affairs meant for a powder-closet, and intended for nymph-like rather than matronly figures. Their proportions are exquisite, and the most fanatic admirer of modern tendencies in design will admit that here is something which anticipates, I don't say modern practice, but the better sort of modern ideals, by more than a century.

Eighteenth-century chinoiserie are not to everybody's taste: let the doubters look at two lacquer hanging cabinets belonging to the owner of the house. It is quite easy to smile at the notion of an Englishman trying to imitate Eastern tradition—we all know it is against the best principles—and yet here is an instance in which design has

been reticent and proportion just about perfect. It is a case of a fine craftsman half-understanding an alien point of view, and somehow making it square with his own prejudices. There is a splendid array of chairs from walnut to satin-wood; among them a notable curiosity rather than a work of

art, in the shape of a walnut library chair on which one sat astride facing the back, elbows resting on the padded arms, and book propped up on a little collapsible reading-desk. Beneath the arms a candlestick swings out, and also a little drawer for writing materials—the whole by no means unsightly, and not nearly so uncomfortable as it sounds.

The chairs are a wonderful series, among them the very best sort of Chippendale in his several fashions. Women will, no doubt, find the jewellery particularly intriguing, and with reason. Specialists tell me that no better selection of eighteenth-century diamonds has ever been on public view; a tiara lent by Lady Spencer, and another by the Duke of Rutland, are particularly fine. A mixed lot in a square case will attract every eye by its variety and beautiful quality: this case contains all sorts of objects, from miniatures and snuff-boxes to spy-glasses, and is surmounted by a piece of outstanding interest—a copy of the crown made for Queen Caroline. The original was, of course, broken up, and this is possibly the working model in paste and imitation pearls. The collection of silver is small and important. A very special interest attaches to a set of six candlesticks the stems of which are figures, a noble oval centrepiece, and a pair of spice-boxes—all of which bear the royal arms of George II.

A case of coloured salt-glaze pottery, most of which belongs to Lord Revelstoke, will surprise many who do not realise the achievement of Staffordshire in the production of a lovely rose-pink; while facing



A GEM OF THE FOUR GEORGES EXHIBITION AT 25, PARK LANE: A GEORGE I. GILT GESSO TABLE WITH OLD LACQUER PANELS.

Lent by Sir Philip Sassoon, Bt.

A PAGE FOR COLLECTORS.

"THE FOUR GEORGES" AT 25, PARK LANE: FURNITURE; CHINA; POTTERY.

By FRANK DAVIS.

this exhibit is a splendid array of Astbury and Whieldon figures, including two admirable horse-men and a most amusing band of a dozen or so musicians. The most important pieces in the Chelsea case are no doubt the red-anchor mark figure of a girl holding a basket of flowers, and a



FURNITURE ENLIVENED WITH THE GAY COLOURS AND VARIED INCIDENT OF OLD NEEDLEWORK: A FINE MAHOGANY CHIPPENDALE SETTEE WITH SEAT AND BACK UPHOLSTERED IN ENGLISH TAPESTRY, AT THE FOUR GEORGES EXHIBITION.

Lent by Ernest James Wythes, Esq.

fine example of "La Nourrice," copied from the Barthélémy de Blémont design.

The Battersea enamel collection lent by the Hon. Mrs. Ionides is certainly one of the most important and complete in the country. It occupies two cases on each side of a doorway. Other collectors will doubtless note the simple means by which these delicate little pieces are made to stand



DIGNITY WITHOUT HEAVINESS: A CHIPPENDALE CHAIR IN THE FOUR GEORGES EXHIBITION.

Lent by the Earl of Jersey.

up quite safely on their glass shelves. There are no unsightly stands, but common or garden plasticine is used as an invisible and effective support.

It is perhaps scarcely necessary to point out that an exhibition of this high standard gains enormously from its surroundings, just as a fine picture looks all the finer in a suitable frame. Sir Philip Sassoon's spacious rooms are ideally suitable for the purpose, and many a visitor on previous occasions has gone away wondering how the owner of such a place can bear to throw it open for all the world and his wife to stroll about in (the exhibition is open until March 30th)—apart from the immense labour involved.

QUEEN CHARLOTTE'S WONDERFUL JEWEL CABINET—BY VILE AND COBB.

PHOTOGRAPHS REPRODUCED BY COURTESY OF THE MARQUESS OF CAMBRIDGE.

THE discovery at Buckingham Palace of furniture made by those two brilliant cabinet-makers, William Vile and Thomas Cobb, whose work has hitherto been attributed to Chippendale, is recorded by Mr. H. Clifford Smith, of the Victoria and Albert Museum, in his important new book, "Buckingham Palace and Its Furniture," recently reviewed in our pages. He has kindly supplied the following note: "The 'Four Georges Loan Exhibition' in aid of the Great Northern Hospital, now open (until March 30) at Sir Philip Sassoon's house, 25, Park Lane, includes a treasure of outstanding importance—the jewel cabinet made for Queen Charlotte (Consort of George III.) in 1761, one of the most important pieces of English furniture now extant. It was made to contain the diamonds, worth £50,000, given to the Queen by the King, presumably for their Coronation in September 1761—a fortnight after their wedding. The story of these diamonds is romantic. Bequeathed by Queen Charlotte to the 'House of Hanover,' as our reigning House was then called, they remained Crown property, and were worn for over fifteen years by Queen Victoria on State occasions. They were claimed, however, by the King of Hanover, a grandson of George III., and after a long Chancery suit Queen Victoria—as Lord Gerald Wellesley has pointed out in reviewing my book on 'Buckingham Palace and Its Furniture'—was reluctantly forced to surrender them. The cabinet, which is 3½ ft. high, is of mahogany, veneered with padouc, amboyna, tulip, olive and rosewood, inlaid on top with Queen Charlotte's coat-of-arms. It has two panelled doors enclosing small drawers, a drawer below, a secret lift-up top, cabriole legs with scroll feet, and exquisitely carved mouldings. It was made by the royal cabinet-makers, Vile and Cobb, neighbours of Chippendale in St. Martin's Lane, at the cost of £138 10s.—barely a fiftieth of its present-day market value. On Queen Charlotte's death in 1818, the cabinet went to her daughter Mary, Duchess of Gloucester, and then to George, Duke of Cambridge. He gave it to Princess Mary, Duchess of Teck, from whom it passed to her grandson, the Marquess of Cambridge."



NOW ON VIEW (FOR THE FIRST TIME) IN THE FOUR GEORGES LOAN EXHIBITION: A "GEM" OF EIGHTEENTH-CENTURY FURNITURE HITHERTO ATTRIBUTED TO CHIPPENDALE, BUT REALLY THE WORK OF VILE AND COBB: THE JEWEL CABINET, OF MAHOGANY INLAID WITH IVORY, MADE FOR QUEEN CHARLOTTE, CONSORT OF GEORGE III., IN 1761—THE YEAR OF THEIR CORONATION.



MADE FOR QUEEN CHARLOTTE'S £50,000 CORONATION DIAMONDS GIVEN HER BY GEORGE III. AND SURRENDERED BY QUEEN VICTORIA TO THE KING OF HANOVER: THE CABINET OPENED—A HISTORIC PIECE NOW WORTH FIFTY TIMES ITS ORIGINAL COST OF £138 10s.



THE CABINET'S "SECRET LIFT-UP TOP": AN AMBOYNA PANEL WITH ENGRAVED IVORY INLAY OF QUEEN CHARLOTTE'S COAT-OF-ARMS (THE ROYAL ARMS OF ENGLAND QUARTERING MECKLENBURG WITH SEVEN QUARTERINGS).

THE MARCH OF PROGRESS: GREAT ENGINEERING FEATS ON STAMPS.

STAMPS COURTEOUSLY LENT BY MESSRS. STANLEY GIBBONS, LTD., 391, STRAND.



1. Uruguay, 1930; Rio Negro Bridge. 2. Russia, 1929; Steel-works. 3. Saar, 1921; Blast furnace at Dillingen. 4. Russia, 1929; Blast furnace and graph showing output of pig-iron. 5. Canada, 1929; Quebec Bridge. 6. Brazil, 1930; Sky-scraper. 7. Bosnia and Herzegovina, 1912; Bridge at Vishegrad. 8. Austria, 1915; Heavy Mortar. 9. Belgium, 1915; Bridge at Dinant. 10. Bosnia and Herzegovina, 1912; Bridge at Konjica. 11. Brazil, 1929; A. Severo's Airship, "Pax." 12. Russia, 1929; Allegory of Bolshevik "Five-Year Plan." 13. Egypt, 1914; Aswan Dam. 14. Panama, 1918; View of Panama Canal. 15. Greece, 1927; Isthmus of Corinth Canal. 16. France, 1929; Pont du Gard. 17. Luxembourg, 1922; Bridge over Alzette. 18. Saar, 1927; Burbach Steel-works. 19. Russia, 1930; Issued on occasion of "Graf Zeppelin" flight to Moscow.

20. Saar, 1930; Grubenschacht Colliery, Saar Basin. 21. Honduras, 1915; Uluva Bridge. 22. Italian Somaliland, 1930; Irrigation Canal. 23. Saar, 1921; Pit-head at Reding. 24. Irish Free State, 1930; Issued in connection with the completion of the Shannon Hydro Electricity Scheme. 25. Guatemala, 1919; Wireless Station. 26. Eritrea, 1930; Railway Bridge. 27. Liechtenstein, 1928; Railway Bridge during flood. 28. Belgium, 1929; Antwerp Harbour. 29. Honduras, 1898; Typical American Train. 30. Russia, 1930; Central Telegraph Office. 31. Bosnia and Herzegovina, 1906; Postal Motor-Car. 32. Bulgaria, 1921; Bridge over Vardar at Skopje. 33. Colombia, 1917; Port of Colombia. 34. Turkey, 1929; Bridge over Kizil-Irmak. 35. Roumania, 1928; Cernavoda Bridge over the Danube. 36. Saar, 1921; Wire-Rope Railway.

We here continue our series of reproductions of postage stamps; after examples of zoology and aeronautics in philatelic garb, and of stamps which commemorate the great civilisations of the past, we illustrate here a series chosen to record (with the exception of No. 16) mighty engineering and industrial achievements which are worthy ornaments of the present age. Just at this moment, when economic and other problems have drawn particular attention to the affairs of Soviet Russia, five stamps issued there during the last three years will have a special interest. They are pictorial—nay, propagandist—in the highest degree.

No. 2 on this page is a steel-works and bears the inscription, "More metal, more machines." No. 4 is a philatelic sermon with the same text as No. 2—a composite design—on the right a blast furnace, and in the background a simple graph of the Russian output of pig-iron in 1913, in 1928, and in 1931. No. 12 is an allegory of the Bolshevik "five-year plan" of reconstruction; and No. 19 (issued on the occasion of the visit of the "Graf Zeppelin" to Moscow) is symbolical of the completion of the same "five-year plan" in four years. No. 30 is the Central Telegraph Office, built in ultra-modern style.

Abdulla — and Me



FACES I HAVE LIFTED.

Have you a profile that asks to be lifted,
Ears that need trimming or chins to be shifted?
Let me spring clean you to-day.
I can remodel all old-fashioned Beauty,
Boiling oil baths are a positive duty,
Melting crude outlines away.

Dancers and Duchesses visit me daily,
Noses grow Grecian so swiftly and gaily
Nobody heeds if you shriek.
Should the face slip, and look slightly lop-sided,
Soothing Abdullas are freely provided,
Bringing First Aid to the weak.

—F. R. HOLMES.

ABDULLA SUPERB CIGARETTES

VIRGINIA

TURKISH

EGYPTIAN

Notes for the Novel-Reader: Fiction of the Month.

THE same novelist is rarely remarkable for careful workmanship and a prolific output. I have not read all Mrs. Belloc Lowndes's many novels, so I do not feel prepared to cite her as an exception; but, judged by her latest book, "Letty Lynton," she may certainly claim to have united the qualities of facility and good craftsmanship. It is an admirable work of art.

Detective stories and daily newspapers have accustomed one to regard murder as a form of entertainment—a splash of brilliant colour in a drab world, an emotional cocktail that can be relied on to raise a thrill even in the most jaded consciousness. It is not my intention to discuss whether the thrill is a good thing or not; I only want to point out that it has slightly influenced the angle from

off," has often been made. Murder is, fortunately, only an occasional happening in civilised countries, but even in a murder story the ordinary routine of life may well be emphasised so that the thrills may thrill. Mr. Beresford, like Mrs. Lowndes, realises this, and "An Innocent Criminal"—why not criminals? as there is more than one whom the strong arm of the law might reach—keeps its feet fairly on the earth of everyday life, although it soars high enough at times to test credibility to the full. It is a very readable book, with that distinction of style that never fails Mr. Beresford.

The writer of detective fiction who chooses homicidal mania for his theme has one great advantage—it is difficult to tax him with improbabilities. But, on the other hand, he will not find it easy to prevent his story from becoming a mere catalogue of atrocities, meaningless and absurd. In "Murder Gone Mad," Inspector Pike of Scotland Yard and his quarrels with the jealous local police do much towards providing a solid background for the lurid chain of murders which horrified the Garden-City of Holmdale. The means by which the Inspector reduces his suspects from the entire population to twelve, and thence to four, and at last to one, are original and exciting. This book is quite up to Mr. Macdonald's standard. "Tell No Tales" is less satisfactory. It is too full of sentimental entanglements, though it gets brisker towards the end.

"Death of a Spinster" is an excellent novel, crowded with amusing and well-observed characters; but as a detective story it is not quite in the first class. The same may be said of "Strange Holiday." Mrs. Gill's brisk, lively story, with its entertaining dialogue and its vivid glimpses of life on the French Riviera, is almost too irresponsible for the detective interest it has to support. The adventures are so breathless that one forgets one ought to examine them cold-bloodedly for clues. But in the end Mrs. Gill remembers her duty as a detective-story writer, and gives us a surprising dénouement.

We can now forsake the paths of crime and return to ordinary "straight" fiction, of which far the best example on our list is Mr. Strong's new novel, "The Garden." Mr. Strong has now written three novels, all unlike each other and all good. "The Garden" has this point of resemblance with "Dewey Rides"—it is concerned with youth. Mr. Strong has a special gift for portraying boys; and Dermot is a particularly nice little



MR. GERALD BULLETT,
Author of "Marden Fee."

grown-up person; all his experiences have the freshness and softness and poignancy of youth. He is affectionate and a hero-worshipper; grown-up people are to him something above life-size. They decline a little in stature as his judgment and self-consciousness develop; we become

boy. He spends the greater part of his life in Ireland, chiefly in the company of his elders. One could not wish for a better and more sympathetic picture of Ireland; nor does one often find a novel so rich in the tenderer emotions. Mr. Strong is one of the few writers who know how the world appears to a child. Dermot is never like a



MR. J. D. BERESFORD,
Author of "An Innocent Criminal."



MR. PHILIP MACDONALD,
Author of "Murder Gone Mad."

aware of their failings; but they remain god-like, for the years of Dermot's maturity, which would have brought the world to its everyday proportions, never arrive. He is killed in the war, along with most of his friends. The ending is perhaps a little arbitrary, but the book as a whole is one to be treasured.

The first few chapters of Miss Netta Muskett's "Flickering Lamp" remind one of a provocative statement made by Mr. Somerset Maugham: "For Nature and the beauty of Nature are dead and senseless things, and it is only art that can give them significance." It seems unreasonable to criticise a book because of its verisimilitude; yet one feels that this is what is amiss with the earlier part of Miss Muskett's story. Her characters talk as probably they would have talked; but what may be interesting as conversation does not necessarily bear the test of print. We could have spared some of the rapturous conversation between Isabel and her youthful lover, especially as we recognise, and rather wonder that so capable a girl should not

(Continued on page 356.)



THE AWARD OF THE A. C. BENSON MEDAL FOR SERVICES TO LITERATURE:
MR. SIEGFRIED SASSOON RECEIVING THE MEDAL AT THE HANDS OF
MR. WALTER DE LA MARE (LEFT).

The Royal Society of Literature has the bestowal of the A. C. Benson Medal. Mr. Siegfried Sassoon, the distinguished war and post-war poet, is most familiar to the general public, perhaps, as the author of "Memoirs of a Fox-Hunting Man" and "Memoirs of an Infantry Officer." His other works include "The Heart's Journey," "Satirical Poems," "Counter-Attack," and "The Old Huntsman."

THE AUTHOR OF "LETTY LYNTON": MRS. BELLOC LOWNDES.

which one regards crime and criminals. Horror is swallowed up in excitement; acts that are poisonous to society have become the favourite food of the imagination.

But crime has only come to be deodorised, as it were, with the help of a literary convention. This convention has rarefied murder into an abstraction, stripped it of all the qualities that distinguish it in real life except one: its power to rivet attention. It has become the ace of trumps in the novelist's hand; in fact, the entire trump suit; and he plays it with as little compunction, as little sense of the moral issues it involves, as if it were indeed a pasteboard figure.

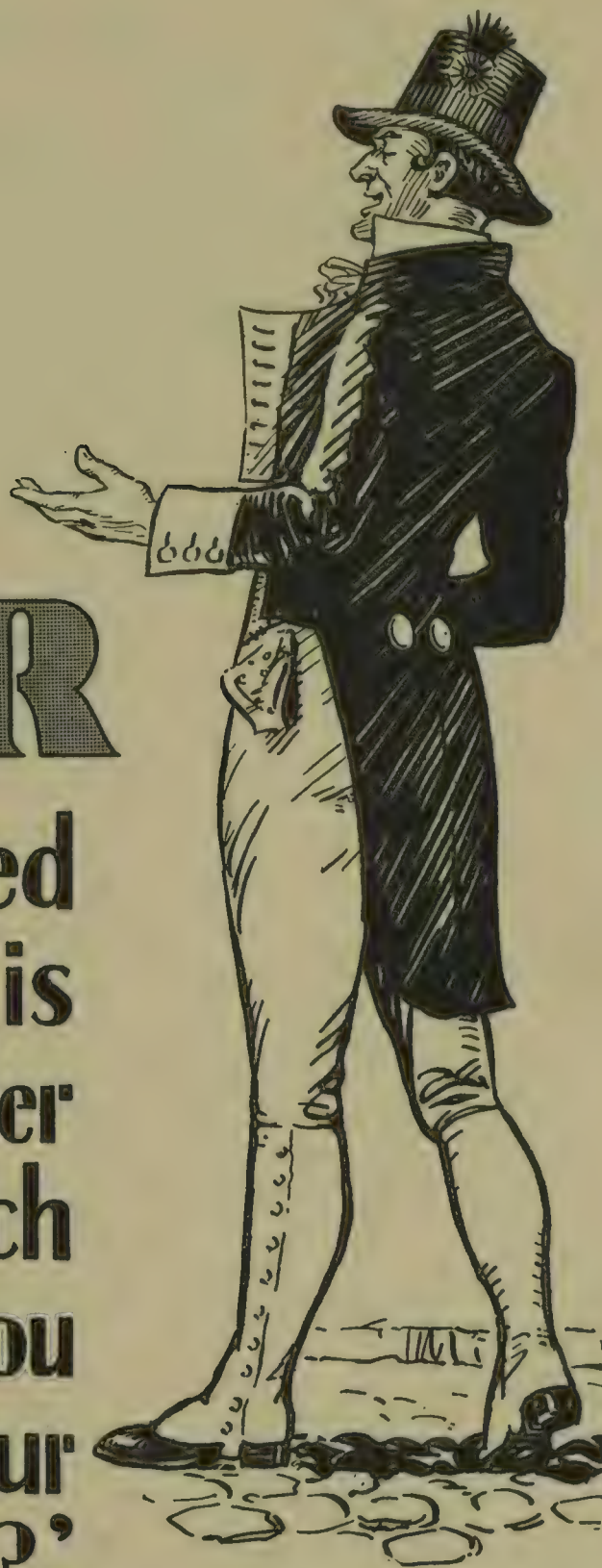
Mrs. Lowndes's art is founded on life, and she does not trouble to avail herself of the detective-story writer's convention. She sees crime in the round; as a perversion of the human character, a possession, a form of madness, sordid and horrible rather than sensational. She does not forget that the criminal type is nearly always a low one, sub-normal, sub-human; if she makes one's flesh creep it is with repulsion, not with terror. And the story she tells is founded on fact; there was a Letty Lynton, though she had another name, and lived in the middle of last century. The element of biography in the story makes it the more horrible, without detracting from its interest. We watch the slow process by which the idea of murder was engendered in Letty's mind; we see the toils woven by her foolishness and the cruelty of fate closing round her. She was pretty, flighty, heartless; but her character alone would not have made her a murderer. Circumstances co-operated; and it is in the analysis of Letty's reaction to circumstances, as well as in her portrayal of the circumstances themselves, that Mrs. Lowndes displays her consummate art and power of probing motive. "Letty Lynton" would be almost too painful to read if the central interest were not constantly diverted into other, pleasanter channels. The picture of a North-country manufacturing town is unforgettable; Letty's home life and social adventures are excellently done; a host of well-drawn minor characters play their parts in relieving the tension while they advance the action. Mrs. Lowndes is to be congratulated on a splendid achievement.

The complaint that there is seldom in modern novels a solid background of ordinary life against which the incidents of the story may, in Hamlet's phrase, "stick fiery

- Letty Lynton. By Mrs. Belloc Lowndes. (Heinemann; 7s. 6d.)
An Innocent Criminal. By J. D. Beresford. (Collins; 7s. 6d.)
Murder Gone Mad. By Philip Macdonald. (Collins; 7s. 6d.)
Tell No Tales. By George Linnellius. (Bles; 7s. 6d.)
Death of a Spinster. By Dorothy Johnson. (Longmans; 7s. 6d.)
Strange Holiday. By Elizabeth Gill. (Cassell; 7s. 6d.)
The Garden. By L. A. G. Strong. (Gollancz; 7s. 6d.)
The Flickering Lamp. By Netta Muskett. (Hutchinson; 7s. 6d.)
Another Man's Poison. By Nerina Shute. (Grant Richards; 7s. 6d.)
Three Pairs of Silk Stockings. By Panteleimon Romanof. (Benn; 7s. 6d.)
The Shorn Lamb. By W. J. Locke. (Bodley Head; 7s. 6d.)
Marden Fee. By Gerald Bullett. (Heinemann; 7s. 6d.)

IF SAM WELLER

had asked
to-day, 'Vich is
your partickler
wanity? Vich
wanity do you
like the flavour
on best Sir?'
the answer, of course,
would invariably be~



THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

A MOST interesting address on the latest American motor-car practice was given recently by Mr. D. S. Paul, one of the technical officials of the Anglo-American Oil Company, to a gathering

reduces the friction resistance due to the lubricant and increases the mechanical efficiency, thereby imposing fewer limitations on the designer of the engine. Equally necessary is the cleaning of the oil. So to-day U.S.A. cars and many English cars also are using the replaceable type of cartridge oil-filter. This removes the fine metal particles and chips of baked carbon which are definitely abrasive in their action on the cylinders. As it is an effective and cheap method of performing very necessary work, it is easily understood why this cartridge system is now popular. When the cartridge is full of impurities taken from the oil, it can be replaced with a new one for a few pence, and anybody can change it without trouble.

America, according to Mr. Paul, is also paying more attention to auxiliary oiling devices for the cylinders. In this it is copying England, as the Daimler Motor Company have for many years provided a system on their sleeve-valve engines by which, when the choke is in operation

under starting conditions, drenching the cylinder-walls with liquid petrol, a special oil-pipe is provided to replace the lubricant washed off the cylinder-walls by this petrol. This operates only when the choke-control is in action, so there is no over-oiling. Another interesting fact I gathered from this discourse was that thin oil is better than thick oil, as the experimental department of the Cadillac Company informed Mr. Paul that oil with a very high viscosity and a very low pour-point presents such a frictional resistance to the rotation of the engine that the torque from the explosions is insufficient to overcome it on starting from cold with normal low-throttle openings.

Need for a
Certain Starting.

No American car-manufacturer ever suggests, in the instruction-book presented to buyers of his automobiles, that the engine should be turned over

by hand on a cold morning before engaging the starter. Mr. Paul told me that a more intelligent selection of lubricant would probably help very considerably to delete such a suggestion from the instruction-books of English car-manufacturers. Also that no American owner would be bothered to hand-crank the engine; so U.S.A. makers have had to fit starters and batteries of sufficient capacity to render

[Continued overleaf.]



IN A PICTURESQUE ORIENTAL SETTING: A ROLLS-ROYCE TOURER OUTSIDE THE ANCIENT CARVED GATE OF RAJKOT, IN INDIA.

interested in automobiles. Naturally, lubrication held a prominent place in Mr. Paul's discourse, and he remarked that the practice of cooling the crank-case oil is becoming more general. His recent visit to the States had shown that the methods employed for this oil-cooling were casting fins on the crank-case, fitting cooling-coils in the base of the crank-case, air-cooled radiators, and using the cooling water of the ordinary radiator system. This last system appears, in Mr. Paul's opinion, to be the most successful, particularly when the cooling water itself is thermostatically controlled.

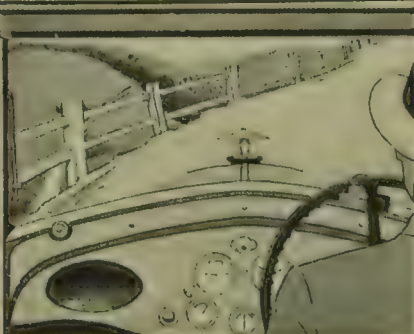
While the private car-owner knows full well that when he cools the oil used in the engine sump it lasts longer, and is thus more economical, there are other technical advantages not so well appreciated. Keeping the oil at a uniform temperature permits the motorist to use an oil of lower viscosity. This



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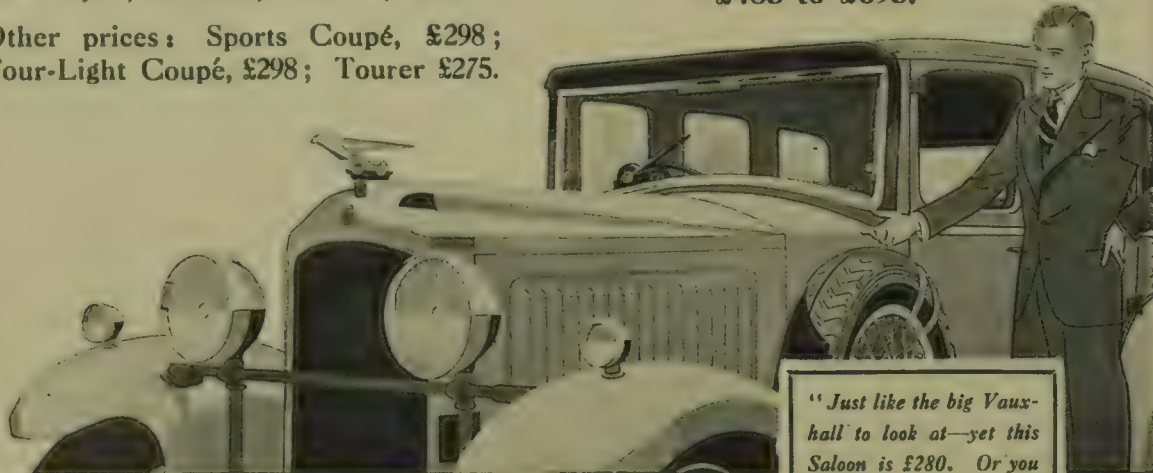
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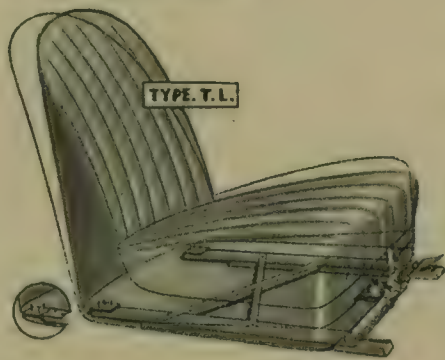
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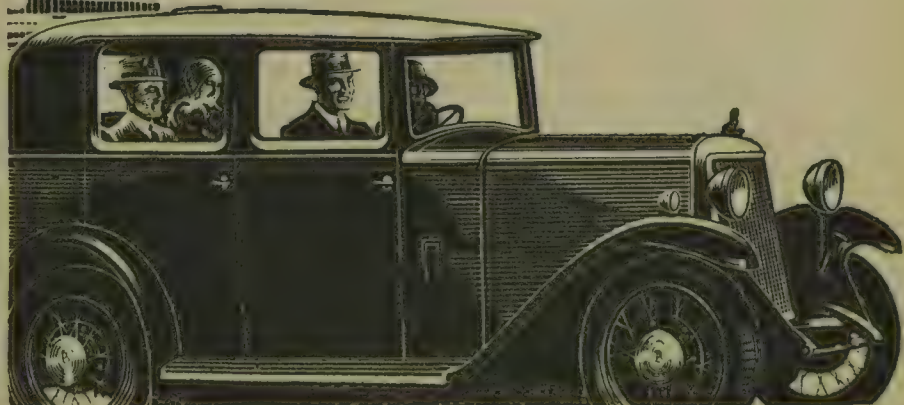
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Continued. efficient service. I must say, however, that our English cars do start up very easily nowadays. If I were to criticise the English instruction-books, I should be inclined to say they erred in belittling their own wares by telling owners to hand-crank their engines, which very seldom indeed need such an aid to free them from "gumming." Free-wheeling is being tried in the U.S.A., but is not the success expected. A recent census of opinions of American users of free-wheels on their cars showed that the majority of the owners did not purpose to have them on their next cars. The objection was mainly on the score that the car created a feeling of running away with them, and called for excessive use of the brakes. Also, on average give-and-take roads, a small fuel economy did not compensate for the drivers' objections. Well, I find that owners of cars in England fitted with free-wheels (primarily to give easy gear-changing) would not go back to cars with a difficult gear-change. The free-wheeling business as a petrol-saver does not count for much here, any more than in America. But, give drivers easy gear-changing, either with or without free-wheeling, and they will not go back to cars with the ordinary gear-box.

Transmission Improvements. American automobile practice in transmissions shows great improvement in the quietness of its action as well as in the ease of gear-changing. We know in England that the Buick cars, with their synchro-mesh gears, are a great success. Now practically all General Motors Corporation's associated car companies have adopted this gear system.

By this arrangement, gears travelling at widely different speeds about to be engaged are either slowed down or speeded up to the correct pace by the preliminary engagement of a kind of miniature clutch. It has been said that British and French motorists are the most expert double-declutchers in the world, because their cars are usually difficult to make silent changes on. This synchro-mesh gear double-declutches for the driver without his knowing it. Another improved gear is the Chrysler. This company have projected the edge of every third tooth in the gear-wheels by a small fraction of an inch, thus giving

Campbell-Napier New Record.

At last Sir Malcolm Campbell arrives home from America a victor of the world's land speed. "Four miles a minute" will always keep his name before motorists as the first creator of such a pace on land. It is a matter of pride to everybody concerned: to the K.L.G. Plugs used in the twelve-cylinder "Lion" Napier, and the gear-box built in the K.L.G. Plug's works at Kingston Vale; to the Moseley air-cushions that made Campbell comfortable; and to the wonderful Dunlop tyres which ran from start to finish at the hair-raising speed produced by the splendid Napier engine. Also congratulations to Mr. Railston, the designer of the body that slipped through the air at four miles a minute. A truly wonderful show from start to finish!

The Bar-Lock (1925) Company, manufacturers of the world-famous Bar-Lock typewriters, have received a further large contract from H.M. Stationery Office for their machines of various sizes and styles. This firm is also the manufacturer of a new portable typewriter, the Bar-Let, which can be seen at the British Industries Fair, in London.

The large number of our readers who are fishing enthusiasts will be interested to learn that Hardy Brothers (Alnwick), who are world-famous as angling specialists, have recently been appointed fishing-tackle makers to the Prince of Wales. This firm have already been honoured by similar appointments to his Majesty the King and to the ruling monarchs of Spain and Italy. They are therefore to be congratulated on an inspiring record.



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a nine-times easier gear-change by these number of "leading" teeth to the driver, so that he cannot help making a quiet change. This is done for every pair of engaging gears, with the result that the number of teeth passing one another and liable to clash if not correctly timed is reduced to a ninth, so the chance of securing a silent change is increased nine-fold. Experiments have proved that this gear is fool-proof.

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MARINE CARAVANNING.—CXVI.

By COMMANDER G. C. E. HAMPDEN, R.N.

IT is unfortunate in many ways that boats are not as highly standardised as motor-cars. This fact makes it important, when buying a vessel, to choose a type that will remain fashionable, and therefore command a good second-hand price when the time comes to sell again. There are no fixed values for boats according to their age and the builder's name, as with cars. It is well known that a soundly-built boat that has been properly looked after depreciates very slowly; but, no matter how perfect may be her condition, if she is of a class that is not popular her second-hand value will be low. At this time of the year, therefore, when many vessels are changing hands, the novice should take great care to ensure against making a bad choice.

I am frequently taken to task for not urging the claims sufficiently of fast boats, and for championing the use of cruisers with moderate power, but I see no cause for doing so for many reasons. In America, the fast boat is popular owing to local conditions. Judging by various accounts I have received, Americans appear to think that they set the fashion in boats and are rather patronising over British productions. Actually, as regards power craft, they have learnt a great deal in the past from this side of the water and are learning still. It is interesting to note, for example, that, in the recent New York Motor-Boat Show, the exhibits proved that they are copying Europe. The much-advertised speed-boat (originally from Europe) has given way to the cruiser; the high-powered outboard-engined craft are rapidly losing ground in favour of the inboard-engined runabout with moderate speed; and paraffin engines are fast being superseded by those using heavy oil.

The general trend of fashion is so clearly marked

that it is no longer dangerous to foretell that, in a short while, the most popular type of vessel will be the small auxiliary. Express cruisers and other high-powered craft are useful in certain cases, but as pleasure-givers they are not "stayers"; they can never be really silent, nor can their running costs be small unless they are run at low speeds: their second-hand value is therefore low in comparison to their first cost. There are signs that in this country

bathing purposes by those of all ages. Every boat of the future will have an engine, of course, but it will not be of high power for the size of the vessel. It will probably be of the Diesel type, as being the best for working under damp and adverse conditions with little attention, owing to being devoid of electric ignition. I shall be surprised if the Diesel-engined auxiliary of about 35 ft. long is not standardised shortly.

The worst of any sailing-craft is its initial cost compared with that of the "box-like" hard chine vessel. Some builders say that the problem can be solved by building them of metal instead of wood. I agree with them up to a point, but I refuse to believe that small sailing-craft with sheet metal sides can ever be really satisfactory and popular. I pin my faith to what I believe has never yet been done—namely, depositing a non-corrosive metal electrically on to a light and cheap framework, which is subsequently removed. Such a method would overcome all the difficulties connected with joining and rivetting thin metal sheets, and should be very cheap, as no shaping or bending of wood or metal would be necessary. Until some such method of building small boats becomes possible, I see no hope of metal taking the place of wood for boat-building.

Messrs. Vosper's, Ltd., the old-established boat-building and engineering firm of Portsmouth, believe, apparently, in keeping up to date. They have arranged with Mr. F. Cooper, the well-known designer of *Miss England*, so that he acts in an advisory capacity to the firm in connection with the design and building of all the power-craft in which the firm may be interested. This combination should enable them to cater for practically any type of boat that might be required up to a length of approximately 150 feet. In addition, Mr. Du Cane (late R.N.) has joined the staff of the firm.



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we are going to the other extreme, for more and more is being done with small sailing-dinghies. I hear that a popular Solent resort has formed a dinghy club, and has ordered a flotilla of boats that can be used either for racing amongst themselves or for

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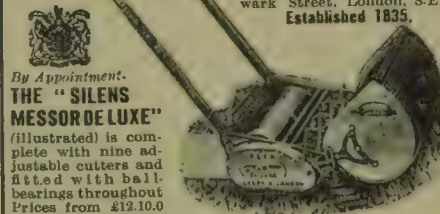
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OUR oldest Dominion uses her postage stamps to keep fresh the memory of her historical associations with the pioneer efforts in Transatlantic flights. Newfoundland has made philatelic history in the creation of special stamps for notable flights, some of which have become front-rank rarities on the stamp market. Of these, the so-called Hawker, De Pinedo, and the very recent Columbia stamps are the outstanding examples. At three-figure prices, these are to-day luxuries beyond the reach of the average collector,

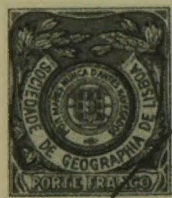


NEWFOUNDLAND.—THE NEW 50-CENTS GREEN, SHOWING THE DEPARTURE OF THE FIRST TRANSATLANTIC AIR MAIL FROM ST. JOHN'S.

but now Newfoundland has provided herself with a definite and very handsome set of air mail stamps. These should eliminate the necessity for making special varieties for each new flight; they summarise, in addition, the Dominion's past in this matter.

They are large stamps of three denominations and of three different shapes. The 15-cents brown contrasts the most modern form of mail transport with the old.

At an opening in the dense forest, a dog-team is drawing the mail sleigh over the snow; while up in the skies the mail plane is travelling in the opposite direction. The 50-cents green similarly contrasts an aeroplane and a sailing vessel over or on the Narrows, St. John's. The aeroplane, as the inscription denotes, is Alcock's "Vickers-Vimy" leaving St. John's with first Transatlantic Air Mail, passing over the first carrier of Ocean Mail.



PORTUGAL.—A "PRIVILEGE" STAMP FOR THE USE OF MEMBERS OF THE GEOGRAPHICAL SOCIETY OF LISBON.

The third stamp is the most novel in theme. The one-dollar blue is a transverse oblong with a chart of the "Historic Transatlantic Flights." The routes shown are: Hawker, 1919; uncompleted flight. The point where the aviators and mail were picked up is marked in mid-Atlantic. Sir J. Alcock—St. John's to Ireland, 1919. U.S. Navy—Trepassey to Azores, 1919.

Lindbergh—New York to Paris, 1927. De Pinedo—Trepassey to Azores, 1927. Koehl—Ireland to Greenly Islands, 1928. Kingsford-Smith—Ireland to Harbour Grace, 1930. The stamp was already engraved before Captain Errol Boyd's recent trip.

Members of our Parliament have now certain privileges in the matter of free railway travel, but they lost the privilege of franking their letters and postal communications when uniform penny postage and the first postage stamps came in. In Spain, however, M.P.'s have a special stamp supplied to them to enable them to send letters free, and Portugal grants a like privilege to certain of its great institutions: e.g., the Red Cross Society, the Civilian Rifle Clubs, and the Geographical Society of Lisbon. These stamps are periodically changed, generally only in their colour-scheme, and among the new issues this month is the latest issue for the Geographical Society; it is in the old design, but printed in blue, carmine, and purple.



CANADA.—A NEW 20-CENTS RED, SHOWING AN AGRICULTURAL SCENE.

1779. His portrait, rather Don Juan-like, figures on the new stamp just to hand. Apart from the boy Nathan Hale, I should think Pulaski is the youngest of the celebrities pictured on U.S. stamps.

While the new King's-head stamps in the latest Canadian issue were disappointing, the higher values with pictorial subjects are very good examples of the stamp engraver's art. The 20-cents red shows a prairie scene with a motor reaping-machine harvesting grain, and the one-dollar olive-green gives an impressive view of Mount Edith Cavell, in the Canadian Rockies.



NEWFOUNDLAND.—THE NEW ONE-DOLLAR BLUE "AIR MAIL," WITH A CHART OF HISTORIC TRANSATLANTIC FLIGHTS.



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CANADA.—THE ONE-DOLLAR OLIVE-GREEN, DEPICTING MOUNT EDITH CAVELL.

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FICTION OF THE MONTH.

(Continued from Page 348.)

have done, how unworthy he is of her adoration. This conviction, however, of approaching disillusionment holds one's attention even from the first, and, as the tragedy slowly develops, the story gains both in interest and style. "The Flickering Lamp" begins rather feebly, but grows stronger with the strengthening of its theme. The last chapter will prove a vexation or seem the only fitting end according to one's views and prejudices; but the heroine, in either case, has forced our sympathy.

I am not sure whether the same can be said of the heroine of "Another Man's Poison." Melis is born in England, the daughter of an attractive but too susceptible mother and a stolid naval officer. Her mother's amatory entanglements give the small girl a precocious knowledge of the seamy side of life—a knowledge which her subsequent residence in America with her mother (who had divorced her father and remarried, though the marriage was not valid under English law) did nothing to lessen. Yet, in spite of her experiences, a streak of innocence remains in her nature, though her relations, when she returns to England and her father, refuse to recognise it. Shocked by a story she had written, they turn her out of house and home—surely a rather improbable proceeding. She goes to London to make her own way. Miss Nerina Shute has a vivid exclamatory style and, it must be admitted, a wide knowledge of the world. Her book is daring and startling; perhaps not much more.

"Three Pairs of Silk Stockings" is one of the best novels about Soviet Russia, written by a Russian, that I have read. Its main theme is the efforts of some members of the "intelligentsia" to adapt themselves to Communist ways of life and thought. The merit of the book, however, does not lie in the development of the theme or in the progress of the story, both of which are continually interrupted. But the interruptions are welcome, for they are generally brief glimpses of persons and incidents described with that objectivity and veracity of which only the Russians know the secret.

"The Shorn Lamb" is, alas! Mr. Locke's last story. Its plot is a complicated and ingenious one, turning on the likeness of twins, Atherton and Brotherton. Before the end of the story Brotherton has impersonated his dead fellow-twin and brought down many troubles upon his head—troubles whose delicious unexpectedness only Mr. Locke could have conceived.

"Marden Fee" is not quite equal to Mr. Bullett's very good best. It is a historical, and also a prehistorical, novel. A great deal of care and imagination has gone into it—but this is only to say that Mr. Bullett wrote it. Personally I find that Primitive Man, and even typical figures of the eighteenth century, however vividly imagined, are rather unsubstantial fare after the Pandervils.

A HISTORY OF THE ARGENTINE REPUBLIC.

(Continued from Page 324.)

seven years the most prominent figure in Argentine history," her envoy to England and first President (1826). "His conduct is still hotly debated between followers of the federalist and the unitary tradition. To the latter he is a constructive statesman, overthrown by barbarous lawlessness. The former, while conceding his executive merits, hold that his anti-federal attitude delayed national organisation and was responsible for much of the succeeding misery

and oppression." There was the tyrant Rosas, the "hero of the desert," whose autocracy lasted from 1829 to 1852, and who perhaps wielded more power than any other single man in the history of the Argentine. "Once the richest landowner in the province, he left the country a poor man, and spent the remaining twenty-five years of his long life farming near Southampton." There was his conqueror, Urquiza, another autocrat, who "kept his executioners busy upon slight occasion," who concluded treaties with European Powers, and was eventually murdered in the presence of his daughter. In more recent years there was the radical leader, Hipólito Irigoyen, twice President, "the most powerful of Argentine rulers since Rosas," who "gave away in charity the salary which he had received as a teacher in State schools."

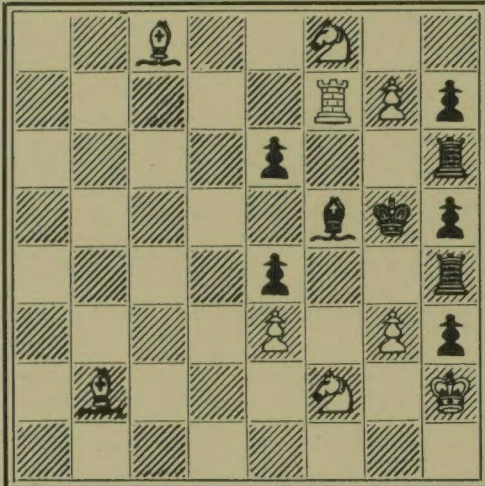
Brief as it is, the History of the Argentine Republic has its full share of stirring events and picturesque personalities; and to these, as well as to weightier matters—national policy and national development—Mr. Kirkpatrick's book does full justice.

L. P. H.

CHESS.

CONDUCTED BY ERNEST IRVING.

PROBLEM No. 4084. By EDWARD BOSWELL (LANCASTER).
BLACK (9 pieces).



WHITE (9 pieces).

[In Forsyth Notation: 2B2S2; 5RPP; 4p2r; 5bKp; 4p2r; 4P1Pp; 1B3SiK; 8.]

White to play and mate in two moves.

SOLUTION OF PROBLEM No. 4082. By EDWARD BOSWELL (LANCASTER).
[6R1; 3B4; K1P1P2B; 2B1K1P; Qp4S1; 1S6; 5S2; 5R2. Mate in two.]

Keymove—Q×BP [Qa4×pc6], threat Q×R.
If 1. — RQ3 (pinning Q), 2. RB8; if 1. — R×B, 2. QK4; if 1. — RQ5, 2. KtK4; if 1. — RK4, 2. QB3; if 1. — BQ3, 2. PQ6; and if 1. — BQ5, 2. QB2.

The key is of no importance in this difficult task problem, known technically as a "double Grimshaw." The characteristic mutual obstructions of the black Rook and Bishop are most cleverly contrived, producing some charming mates, and a detailed study of Mr. Boswell's craft will well repay the student.

STEINITZ WAS NO DULLARD.

We were very astonished to hear recently a good player refer to Wilhelm Steinitz, for twenty-eight years champion of the world, as a "wood-shifter." Protest evoked the fact that most of the players present had the impression that he always played a dull, scientific, close game, without brilliance or wit! Nothing could be farther from the truth, as the following game will testify, the position after Move No. 22, when Steinitz is threatened with mate on the move and has all his pieces en prise, reminding one of Stravinsky's "Feu d'artifice."

(Giucio Piano.)

WHITE (Steinitz.)	BLACK (Von Bardeleben.)	WHITE (Steinitz.)	BLACK (Von Bardeleben.)
1. PK4	PK4	18. KtQ4	Threatening KtB5.
2. KtKB3	KtQB3	19. KtK6	KB2
3. BB4	BB4	20. QKt4	KRQB1
4. PB3	KtB3	21. KtKt5ch	PKt3
5. PQ4	P×P	22. R×Ktch	KK1
6. P×P	BKt5ch		
7. KtB3	PQ4		
8. P×P	KKt×P		
9. Castles	BK3		
10. BKKt5	BK2		
11. B×Kt	QB×B		
12. Kt×B	Q×Kt		
13. B×B	Kt×B		
14. RK1			

White, having fixed the BK in the centre, now commences a wonderful combination.

14. PKB3
15. QK2
16. QRB1

A very subtle move, as events prove.

16. PB3
17. PQ5
P×P

This is the heroic position mentioned in the prologue.

22. KB1

If Q×R, 23. R×Rch. If K×R,

23. RKtch, QK1; 24. KtK6ch.

23. RB7ch KKt

Black still cannot take the R.

24. RKt7ch KR1

Or now, Resigns.

Because, after 25. — KKt1 follows 26. RKt7ch, KB1; 27. KtR7ch; and if he plays 26. — KR1, 27. QR4 mates in nine moves!

We feel we have performed an act of simple justice, and reminded Some of the younger generation that fireworks were not invented yesterday. This game was played at Hastings in 1895.

THE WORLD OF THE KINEMA.—(Contd. from Page 342.)

attenuated in the process, would strain the ingenuity of most variety artists to breaking-point. But Maisie Gay, with the assistance of Mr. Edgar Wallace, the author, and Mr. Manning Haynes, the director, has done it, and done it magnificently—the reason being, of course, that she is not only an actress of fine gifts, but also possesses an intensely vital individuality. Indeed, in this first film, "To Oblige a Lady"—shortly to be seen in the West End—she seems even more vividly alive than on the stage. In some uncanny way, she contrives to give what can only be described as a three-dimensional quality to her screen entity—an effect that is not so much a triumph of mind over matter as of personality over nothingness. It is therefore not surprising to hear that, in the making of this film, not one of her scenes had to be re-shot, for her masterly command of facial expression and pantomimic gesture makes it easy to understand. Then there is her voice—a little deep, a trifle husky, with a sudden lilting inflection that is sometimes as near to tears as to laughter, and her perfect diction. Every syllable of every spoken word tells; every word of her slightly *risqué*, enchantingly absurd song, "What Love Means to Girls Like Me," comes over as clearly and musically as if she sang it to one's private ear alone.

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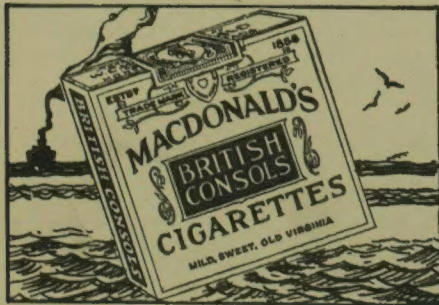
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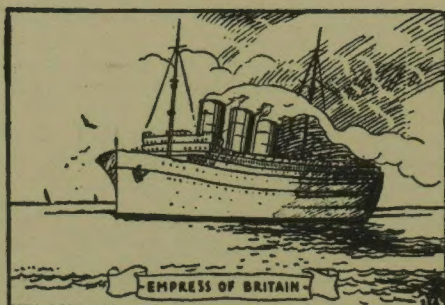
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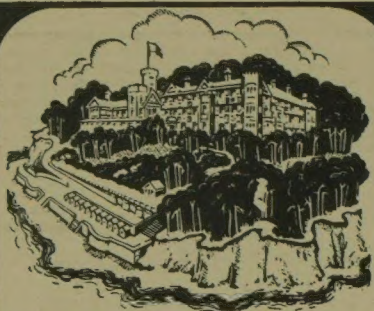
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